INTRODUCTION

Vida L Midgelow
Introduction

> Gathering in a room on the upper floors of the wonderful Kiasma Museum of Art in the centre of Helsinki. It is February - it is icy cold outside. A large window looks out over a public square and we have a crow's nest view of the people and buildings below. To arrive here we walk through other larger rooms filled with contemporary art. All carefully positioned, labeled and framed within the white walls. Each work in some way unique, yet each connected; by time, by place, by the curator's vision. Moving deeper through the building - we step through galleries closed to the public. Dismantled art works and tools spread out across the floor. Midst the process of being re-constructed and staged - the raw materials and the labour, the care of and for such work, visible. We step lightly, attentive to our intrusion, feeling the illusory break; the butterfly caught emerging from its chrysalis.[1]

Artistic Research (AR), like all research, seeks to expand our insights and understandings. It proposes that the creative work of the artist can be undertaken and acknowledged as a form of research, necessitating the asking questions about arts practice and its processes, as well as sharing research through artistic means. As Hazel Smith and Roger Dean note, AR arises out of the idea 'that creative work in itself is a form of research and generates detectable research outputs' (2009, 5). Yet, while like other modalities of research, the product of creative work contributes to the 'answering' of research questions, the rigorous practices of artistic researchers remain, at times, at odds with conventional knowledge formation, challenging the oft assumed coherence and 'neatness' of research methods.

John Law writes

> Method, as we usually imagine it, is a system for offering more or less bankable guarantees. It hopes to guide us more or less quickly and securely to our destination, a destination that is taken to be knowledge about the processes at work in a single world. **(Law 2004.** 9)

The artistic researcher, by contrast, tends toward an acceptance of messiness, nonlinearity, multiplicity, unpredictability; resisting simple (or even not so simple) research procedures and methodological 'hygiene' (Law 2004, 9). AR intertwines movement and art practices with/as reflexive methods to generate, reveal, articulate the tacit knowledges that are situated and embodied in specific artworks and artistic processes.

Thinking through/as doing, unpacking assumptions about the practice through practice, artistic researchers enter into dialogues with emerging materials and creative processes, developing through rigorous yet internally derived, often non-linear, procedures. Artistic researchers might be said to pursue 'hybrid enquiries combining creative doing with reflexive being' **(Kershaw 2011.** 64), deeply informed by 'expert practitioner knowledge' (see **M.l!?.. --?.9Q?.).**[2] So, whilst many approaches to research have sought to place a distance between the researcher and the researched, artistic researchers tend toward tacit approaches, wherein the researcher is very much caught up in the particularities of the/their situation and their own agency.

The diverse materials you will find here, each in different ways, consider how to work effectively with tacit knowings, attend to the vagaries of the situation and acknowledge the centrality (but not unproblematic nature) of first person, 'expert practitioner', research. Working from the premise that the artistic researcher in dance and performance uses aesthetic, embodied, material and language based ways of knowing, the collection

sits at the interface of choreographic and somatic processes when immersed with reflective/conceptual/philosophical thinking, supporting the researcher through what are often uncharted, emergent processes that entail getting lost, being vulnerable and taking risks to develop new understandings and new practices.

> Shoes off, standing in huddles in i4C4, Nottingham. An old industrial building, recently renovated by Dance4 as part of the cities urban regeneration scheme. A new home for contemporary, risking taking, dance work. The newly formed studios sit inside the Victorian brickwork. Simple and beautiful. Summer. Windows look out over a park in front, behind us is the city, and, to the side - homes of inner-city, largely working class, people. Mapping relations, shifting perspectives. Imagining, without concerns for regulatory, institutional or national frameworks, we ask: What is particular about an artistic doctorate? What might support doctoral candidates undertaking artistic research? How might a researcher be emboldened? How might we support connectivity across sectors and with publics? How might the doctoral candidate address a city, address the child playing in the park?
>
> Kiasma, Helsinki. The room staged for meetings. A large table, a flip chart full of paper, the obligatory coffee and large cakes on the table - a Finish delight. The sound of drilling and hammering comes through the walls. Manual processes of construction that enable the gallery to bring work to a public. Bathed in the mid-morning Helsinki light - we begin (again). Proposing themes, topics, structures. Standing with marker pens in hand. Lists appear on the flip chart paper. Naming things and doings, processes and experiences, particularities and generalities - listings of the stuff, the concepts, the practices of undertaking an artistic doctorate.

Within this wider frame of AR, our purpose with this resource is to fill a gap in the resources for doctoral candidates, addressing the limited materials available to researchers who are perhaps stuck, entering a process (perhaps for the first time), wanting inspiration, help or reassurances. We are seeking to fill the gap between all those generic 'Introduction to research methods' books, and the numerous 'How to complete a PhD' type texts - which hardly ever attend substantively to AR and which are generally written in dry, off-putting, 'cleansed' ways. We seek too, to avoid case study approaches, that illustrate neatly completed artistic doctorates, and step away from the oft revisited forays into the ontological and epistemological discourses of AR. These are vastly useful texts - but say little about the real 'doings' of AR within the doctorate.[3]

We have sought to find something in-between; something that reflects both the particularities and peculiarities of Artistic Doctoral research, while addressing key recurring approaches and concerns in AR. To achieve this aim we asked authors to consider how their contributions might have scope beyond any individual project and/or PhD, to instead reveal a broader outlook by providing resources for others; offering handrails, ideas, perspectives for those undertaking an artistic doctorate in the performing arts or wondering if that would be a good thing to do.

In response authors have shared creative-corporeal-material-critical approaches to AR, offering discursive and poetic writings, prompts, hands-on and workshop style tasks, games, scores and the like. In turn, we in invite you to engage with these diverse contributions by activating the materials - such that reading and doing blur through in motion, lived and experiential explorations. We hope this collection will enable you to act (make real, take action, to make a difference) through the ways the material resonates through you in your embodied experiments and active questioning.

> Eating pizza. Weld dance space, Stockholm. Twelve or maybe sixteen artists, researchers, producers gather around a long wooden table. Our conversation is animated. The light is fading, visible through the glass doorway. The end of a long day. What's in it for the Art? Asks Anna. Who gets to choose? Asks a woman I don't know. Who is and who is not present in our field? Asks Paula. Tussling. Probing.
>
> Sitting in four locations - Northampton, Nottingham, Stockholm and Berlin. Linked through the marvels of skype. Me, Jane, Becky and Paula. Yet again we discuss the difficulties of the task we have set ourselves and the contributors. The virtual connection stutters, words drop out and half sentences come through. We are

(always) lost for time. As we discuss the centrality of being present, of somatic awareness, oflanguage, the irony of our partial and hurried communication isn't lost on us, but goes un-mentioned. The practicalities overriding the experience. A common tussle. Breathe.

Situated, in process and in relation, the collection deliberately seeks to avoid too much neatening up of the edges, to instead share the difficulties and the labour, the states of unknowing and well as the knowing's that are at play in undertaking artistic research, and particularly a doctorate. And, whilst all doctorates are by their nature bespoke and to a certain extent unique, there are recurrent processes and common concerns. It is these recurrent topics that are used to draw the collection together. As such the structure and form of the collection, as much as the individual contents, is intended to speak - if only implicitly to ways of approaching AR:

- Somatics, Embodiment and Subjectivity
- Making and the Choreographic
- Theorising, Processes and Reflection
- Writing and Languaging
- Documentation, Expositionality and Publics
- Ethics and (Institutional) Critique

You can search the collection by these topics. Many contributions sit betwixt and between these topics and as such items reappear - making connectivities visible, rather than trying to reduce things into a single categorisation. You can also engage with the collection by type (essay, score, artefact, video etc.) - such that you can decide whether and when you might read, watch or do - or - if in that moment you are looking for insights into meta-processes and critically reflective questioning, or might be better supported by micro-activities and scores. And, perhaps, as dance artist Deborah Hay might say, if you can trust your body to be your teacher, to take what you need or you think you need, perhaps then, the butterfly might take flight.

Notes

1. This reference speaks back to a chapter entitled 'The butterfly unpinned', by Christopher Bannerman (2006) in which he considers the role of intuition in the creative process while asking questions about accepted paradigms of understanding in Higher Education.
2. Performance studies researcher Susan Melrose has long argued for an understanding of what she has coined 'expert practitioner knowledge' and 'expert-intuitive practices'. See online at www.sfmelrose.org.uk/papers-on-line.
3. A few indicative references to books of these types are

   Generic research methods and PhD studies:

   Denzin, Norman K., and Yvonna S. Lincoln. 2018. *The Sage Handbook of Qualitative Research* (5th Edition). Los Angeles and London: Sage.

   Phillips, Estelle, and Derek S. Pugh. 2015. *How To Get A Phd: A Handbook For Students And Their Supervisors.* Berkshire: Open University Press.

   Savin-Badin, Maggi, and Claire Howell Major. 2012. *Qualitative Research: The essential guide to theory and practice.* London and New York: Routledge.

   Wisker, Gina. 2007. *Postgraduate Research Handbook: Succeed with your MA, MPhil, EdD and PhD* (Palgrave Research Skills). Basingstoke: Palgrave Macmillan.

   Practice as Research debates in the arts, including PhD case studies:

   Arlander, Annette, Bruce Barton, M. Dreyer-Lude, and Ben Spatz, eds. 2018. *Performance as Research: Knowledge, Methods, Impact.* London and New York: Routledge.

   Barrett, Estelle, and Barbara Bolt, eds. 2010. *Practice as Research: Approaches to Creative Arts Enquiry.* London and New York: I. B. Tauris.

   Biggs, Michael and Henrik Karlsson, eds. *The Routledge Companion to Research in the Arts.* London: Routledge.

   Borgdorff, Henk. 2012. *The Conflict of the Faculties: Perspectives on Artistic Research and Academia.* Lieden, Netherlands: Leiden University Press.

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Vida L Midgelow is Professor in Dance and Choreographic Practices based at Middlesex University where she leads the doctoral provision for the Faculty of Arts and Creative Industries. As an artist scholar she works on PaR methodologies, improvisation and articulation processes and has published widely in these areas. Her practice includes somatically informed improvisational works, performative lectures and installation/experiential performance practices/video works. She is editor of the *Oxford Handbook of Improvisation* in Dance and is principal researcher for the *Artistic Doctorates in Europe* project www.ARTrsucoocToRATEs.coH (EU funded). Selected public works include: *Skript* (NottDance Festival), Scratch (In Dialogue, Nottingham Contemporary), *Some Fleshy Thinking* (OUP), *Creative Articulation Process* (CAP) (Choreographic Practices) and Practice-as-Research (Bloombury). With Prof Jane Bacon, Midgelow co-edits the hybrid peer reviewed journal, *Choreographic Practices* and co-directs the *Choreographic Lab* www.cHoREOGRAPHICLAB.co.uK and is currently an associate research artist at i4C4/ Dance4.

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' THOUGHT PIECE

SOMATICS, EMBODIMENT AND SUBJECTIVITY

THEORISING, PROCESSES AND REFLECTION

Adesola Akinleye

Play

'ideas are statements not of what is or what has been but of acts to be performed.'[1]

ABSTRACT

In this chapter I challenge the perceived divide between doing and thinking, inherited from a Western dualist divide between body and mind. I suggest playful acts of choreography to transgress the separation of physical and mental in the process of creating a theoretical framework for research study. Using what I am calling 'chorea-thinking' I offer possibilities of new methodologies for meaning making beyond the static of writing at a desk.

In this first Act I am constructing *'thinking'* within an embodied perspective, and refuting a mind-body divide. I call this *'chorea-thinking'*. I begin by dispatching the Spector of *'Cogito ergo sum'* by using the concept of Dewey's *mind-full-body*. From the static of sitting and writing I move to liberate thinking into the world of doing.

Act One: The analysis of *thinking* is traditionally assumed to happen in words, that is the postgraduate thesis was traditionally *written* in order to evidence the thinking behind it. But as a dyslexic I do not *'think'* with words, and I find words three or four processes removed from my inner communication of ideas. Yet woven across the postgraduate research journey there is a continual expectation of expressing meaning through words (written or verbal). This expectation of *words* being interchangeable with *meaning* can unwittingly be carried on into your own inner analysis processes. This essay is an invitation to explore approaches I use to untangle meaning from the tensions of the wordy alcove of postgraduate research and inhabit the wordless process of my inner *'thinking'*.

Act Two: In my practice the act of choreographing is a process of exploring physical questions, the choreography manifesting as the explorative response to these questions. I have questions about my use of weight: *If I lift my leg here and push my hips to the side and lift my arm such, what happens to my weight?* The subsequent movement becomes the choreographed step. *Or if this dancer passes their weight on to the back of this dancer, in that comer of the stage.* As I choreograph I am 'keeping', 'discarding', 'adapting' the movements that manifest from these questions of physicality. My choices reveal the framework that inhabits the aesthetic of the choreography. The choreography then starts to have its own aesthetic *grammar*. That is, the choices I am making expose the assumptions and *meaning* I am bringing to the movement that emerges from my questions. And so, choreographing offers modes of raising and exploring questions that leads to physical answers and in turn leads to a new understanding of...

In this act, I am bypassing words by using the wordless-doing-language of movement and the grammar of my own choreographic aesthetic to explore my assumptions, questions and witness my conclusions.

Act Three: Above I used the example of exploring weight-exchange to stimulate choreographic inquiry/movement making. We are familiar with using physical concepts (such as weight-exchange, speed, size, dynamic balance) to stimulate movement inquiry. In Act Three I ask myself what if I inject into the choreographic studio space questions that clearly linger in both the physical and theoretical of postgraduate research. Instead of *weight exchange,* can I choreograph ethnographic-exchange? Would this be a solo - is ethnography something one becomes? Do I see ethnography and I dancing with each other - is it a duet? Is ethnography the ensemble of people and environment?

The goal is not to *make up a dance!* It is to use the problems choreographing raises (the choreographic problems solving I am familiar with) to ask myself where I stand on the notion I am exploring (in this case Ethnography). If I decide choreographically I dance ethnographic-exchange as a solo sequence rather than see it as dance partnered with another dancer, what does that tell me about the role I see mySelf in during the ethnographic process? Why?

In this act, I am interrogating where I stand on research methods by physicalising them. To stand back and look at what I create when I do this, to see what it reveals about the assumptions I bring to my research methodology. I can comprehend the 'thinking' produced by my own practice of choreography far more easily and with more room for play and surprise than I can if I attempt to use the writing of words as a process for understanding my thoughts.

How would I choreograph the relationships in transcribing an interview? Would this involve Dancer 2 copying Dancer **1?** What would be copied? Can Dancer 2 *'be'* Dancer **1?** Would Dancer 2 be reproducing, representing: therefore, is transcription representational? Or a reproduction? What would I be ok sacrificing in the reproduction? Why? Is transcription one dancer representing many? What does this say about the role of transcription in my research?

Where would speed be in the choreography of the impact a literature review was having on my analysis?

Where is weight in the choreography of the experience of a single interview? How would my questions and use of weight differ in choreography about a questionnaire?

Coda to Act Three: Above I have created hybrid choreographic-questions by asking myself to use the physicality of movement to explore questions about elements in the research of my study. A coda to this is to extend exploration in the space the choreography collaborates with - the stage in this case. In this coda, I am seeing the theoretical framework as the space in which things happen. In a postgraduate research project, you will have a theoretical framework. How would you choreograph the relationships between the elements of the framework?

I ask myself what are the elements of my theoretical framework that I am currently seeing as fundamentally different from each other? Or that others see as different? For instance: 'past' and 'present' 'thought' and 'material'. Below I write about interrogating the research I was doing about children's experiences of school buildings:

> Developing my methodology: I begin my thinking/feeling by choreographing/designing for the 'site' of a stage space, a traditional black box. I was also interested in exploring differences between notions of 'thought' and 'material'. This was near the beginning of the research and I was not sure what I understood their relationship to be. I divided the visual eye-line of the audience in half, horizontally across the stage. The area

> from the stage floor to the height the dancers could jump was choreographed in form (material), the area above the level the dancers could jump to the ceiling of the theatre was choreographed in projected light (thought). This meant that the audience viewing the work saw both halves of the horizontal divide as one picture. The form/physical half of the stage was where the dancers moved. The light/thought half of the stage was where I used projection of filmed movement. **(Akinleye 2012)**

As I work I ask how these elements of my theoretical framework respond in relation to each other? Does conceiving of them as separation kerb me? When? Does their separation make something impossible?

The goal of the task is to create/design a space to move through. It is that moving through it that reveals what elements of my framework mean to me beyond a neat coming together of theoretical ideas.

For instance: If I had *'present'* as visible space on the stage and *'past'* as space behind a screen with only shadows of what is behind it visible to the audience. What would this tell me as I move through this space. Does the light of the visible space of *'present'* effect the shadows of 'past' when I move through them? Or should the light that creates the shadows of 'past' come from a different source than the light of the visible space of 'present'? If so what is that source? What happens to it, to my body when I move through the space of conceptualising 'past/present'?

I try a few designs to experience how elements from my framework interact. I might find that when I am moving behind the screen in the shadows of 'past' that the lights of 'present' actually blinds me. *I don't become too intense!!* - this could just mean I need a technician to help me move the light to a different part of the stage ...but it also raises interesting questions about what 'present' does to 'past'.

Act Four: Thoughout this play lands at the feet of embodied metaphor. Above I have been playing with a blurring of physical / theoretical realisation of ideas through bridging gaps between them with metaphor. In *'Metaphors we live by'*, Lakoff and Johnson (1980) give a number of examples of metaphor in language that is physicalised. For instance, the metaphor of argument as war,

> your claims are indefensible, he attacked every weak point in my argument **(Lakoff and Johnson 1980**, 4)

They ask what if we used the metaphor of *argument as dance* rather than *argument as war?*

I can play with this in the studio moving with one or two other dancers to see how we could dance an argument. Then we see if we can use an existing piece of choreography as documentation of an argument (argument a dance).

I choose this example because often the postgraduate thesis is contextualised as presenting an argument. Just unpicking my default embodied metaphors is hugely thought provoking. I can go further and see what my own arguments with a thesis looks like when they are no longer constructed as defensive (war) and instead have the attributes of a dance (for instance exchange, fast/slow, forwards/backwards). It can feel counter intuitive but we are playing to see what wordless moments of movement it reveals.

Closing Act: The goal of these acts of *'chorea-thinking'* is to use movement to stimulate your thinking/feeling on theoretical elements of your research. The goal of these acts of play is not perfection or finality (i.e. we are not making a completed dance.) Although you might make something, this is secondary to the meaning-making processes you encounter and reveal about your *'thinking'*.

Note

1. (Dewey and Boydston 2008, 111)

Reference List and Additional Materials

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choreography, **collaboration**, **embodiment**, **methodology**, **play**

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ESSAY

SOMATICS, EMBODIMENT AND SUBJECTIVITY

THEORISING, PROCESSES AND REFLECTION

Jane Bacon

Processual Attention in Somatic Practice as Research / Artistic Research

ABSTRACT

When you work with your body as your tool, skill set, instrument, or inspiration you - in some way - will be undertaking a subjective endeavour that will struggle to thrive in the objective terrain of the objective-thirsty academic world. Even as you draw in knowledge and practices from your ongoing and past training and education to clarify the context and methods for your research, you will be drawing on something that is unique to you. This chapter is concerned with that particular uniqueness situated within a larger research context. The chapter proposes that the development and articulation of a methodological approach that is both unique to the individual's practice and can be situated within a larger theoretical and artistic framework is essential to the success of an Artistic Doctorate. The focus here is on a methodological approach that attempts to situate itself within practice research - from the uniqueness of the individual practice research - and allows a flow between broader theoretical and artistic concerns. This approach requires the individual to pay attention to moment-to-moment experiences both internally experienced and externally manifested. In this sense, this is a study into the process of paying attention - attention to the practice of reading, making, performing, thinking, doing, living.

Beginning

I want to introduce you to a form of somatic practice for artistic research (AR)/practice as research (PaR)/practice research (PR) that invites you to notice, attend to and articulate your your present moment experiences (this encompasses all manner of experiences such as doings, thinkings, makings, performings, etc). According to Thomas Hanna, *somatics* is the field of study dealing with somatic phenomena - i.e., the human being as experienced by himself (or herself) from the inside (Hanna, n.d.). Often this approach is developed to allow a renewed focus on subjective experience in the face of a life lived more externally focused and driven. But here I want to suggest that, while subjective experience is the basis of a somatic approach, somatics can also be the basis of a methodology for AR/PaR/PR. This places the individual approach to artistic practice in the foreground, while also providing an opportunity for the individual experience to come into relationship with broader theoretical and artistic concerns without losing the uniqueness of the individual's project. I have developed and employed this approach in my own research and shared it with PhD candidates over many years. And it is also the underpinning to my contribution to the jointly authored "Creative Articulations Process" (Bacon and Midgelow 2014).

Throughout this chapter, I will be inviting you to embrace a particular way of seeing and being. It is perhaps best suited to those who are conducting artistic research where you are already employing some form of somatic practice, or where dance art making processes are the subject of your study, or when you are using some aspects of ethnography in your methodology. But it might also be of some use as a reflective tool for those concerned with processes of analysing practices or art objects. The aim is to develop the skill of being present to your experience and to develop that skill alone, in relation to books, other makers and thinkers, and the wider world.

Research such as this requires us to continuously work with processes and practices that are both of ourselves and not of ourselves. Your final doctoral thesis will stand as an object beyond your subjective experience and existence and yet is fundamentally, organically, and imaginatively of you. The final outcome of your research, as well as the processes undertaken, are most often performative or performance with the presence of your lived body in some kind of relationship to an audience. However, the final thesis will remain on library shelves and in the electronic repositories of academic institutions as digitised media, and you will take your lived experience of the performance, the writing about it, and the making process with you into your future life as fleshy, lived, embodied experiences of your doctorate. It is and will continue to be both you and not you, of you and yet no longer of you. This, of course, raises many questions about documentation and the form of the final thesis, but this question is beyond the scope of this chapter.

Pay attention to one small task at hand: it might be lifting a pen, eating something small, it could be anything. Notice all that you can **in this process and then write down, draw. or make as much as you notice.**

It is because artistic research is so often both subjective and processual that I suggest paying attention to the processes that constitute our research. I have previously and elsewhere used the term a 'processual' approach to PaR **(Aq '--- - .2P.,... . -q }JW! P. . 2009).** Processual research is the study of processes rather than discrete events. It is methodological and ontological. As a methodological approach, it is concerned with process and processual, attention and attending. As an ontological one, it is an enquiry into more deeply researching the nature of being. A standard dictionary definition of process (as a noun) is a series of actions to achieve a result. Related words include action, development, measure, movement, practice, procedure, progress, technique, performance, unfolding, evolution, advance, fashion, routine, stage, transaction, associations, provocation, rule, step. As a verb, it is usually defined as subject to a series of actions in order to achieve results. Related words include alter, convert, deal with, dispose of, handle, prepare, refine, transform, treat, concoct, fulfil. The word processual is perhaps more complex. It is used by anthropologists, archaeologists, change management professionals, academics, and engineers. The term is used to refer to the study of processes rather than discrete events, relating to the methodological study of processes in social science, the processes of cultural change in anthropology, and an approach to organisational change for business.

The standard dictionary definition for attention (as a noun) is notice taken of someone or something, or the action of dealing with or taking care of someone or something. Attending, on the other hand, is the present participle of attend - to be present, to deal with, to occur with, or be present with. According to psychotherapist Gay Watson (2017), attention is more complex than the current trend towards mindfulness may suggest. It is more than simply or only noticing or attending, but the how, why, when, where, and what we notice may reveal as much to who we are as our capacity to notice or attend. Indeed in AR/PaR/PR, attending may facilitate enhanced skill in both doing and knowing about doing of our research. When we attend voluntarily to something - such as our research process - we are learning a skill, and in turn, our brain-body -

> You may notice that I have started to gather information beyond subjective experience, begun to think and notice more globally about the topic. Take some time to dream into the words 'attention', 'attending', 'process' and 'processual'. Note down all that arises, and then spend some time noticing what you have noticed.

as a highly neuroplastic and embodied muscle - alters and forms around this skill. The neuroplasticity of the brain means that learning the skill of paying attention is also a process of self-creation **(W. ! - - 2017).** Although there is not enough scope to folly explore this here, this points towards and is supported by other research to show how learning to pay attention shapes our brain. An additional point is that our brain is part of an entire organism - the body - and this unique organism receives and processes information and generates information that shapes who we are while in the process of thinking and doing.

> Now try to notice all that you can as you read, write, move, dance, make. Track or attend to the process without judgement. If your mind wanders, follow; if your moving wanders, follow. Always keep following and tracking, noticing, attending. Do this for no more than 5 minutes at a time to begin with and never more than 45 minutes. Again, write down all that you discover. The more you track your experience moment by moment, the more skilled you will become and the more your experience will unfold in the process.

These definitions and expansions of process hopefully give a sense of action - of things to do and which you may discover or may unfold to and with you. Attention - which is also active and doing based - speaks to seeing, sensing, and awareness. There is less outward physical activity here and more conscious awareness. Put together as 'processual attention', a phrase emerges that points towards reading, writing, dancing, moving, and performing at the same time as attending to or being somatically conscious of that reading, writing, dancing, moving, and performing. This is about what happens in the moment of reading, writing, dancing, making, moving, creating, instructing, building, or directing. It is research in the moment and invites us to embrace an unknowing that is always present in the development and creation of new works, as well as an awareness of and attention to the process of unknowing as it unfolds in the studio, site, page, or other space and time.

Organisational Change expert Dawson (2014) suggests that processual research must be conducted over time, and the focus is the study of change over time. It is an emergent process that does not happen quickly and allows for uncertainty and unexpected outcomes. An important argument of this approach suggests that radical large-scale change does not simply occur overnight (it is not an event) but takes time. As Dawson explains, a processual approach to change will 'examine change processes as they emerge and interweave over time with the intention of identifying interlocking patterns of activities in order to gain a temporal understanding' **(P.. g _.?..Q.!4.,** 64). This is true for the study of processes of change in individuals as much as it is in collective institutional and organisational change.

My own journey with the term processual attention began back in the early stages of my career where I used the word 'processual' to counter a culture that - to me - seemed to expect me to research objects, things, or people, rather than the processes that might involve all of those. In 2008, I wrote that my approach to performance ethnography was processual in that I might generate a performance from the auto-ethnographic fieldwork where material was generated from self as source, but that my primary interest was in the process as a methodological approach, rather than on the performance itself **(?,; Q...?..QQ§).**

Then again, in 2013, in a chapter in the edited collection *Performance Ethnography*, I wrote

> This theoretical and practical interest leads me to explore the ways in which the dancing body I have is also the person I am. I imagine this processual approach to be like Donald Winnicott's 'indwelling' of the psyche in the soma; it is an invitation to participate in a 21st century, postmodern take on a psycho-somatic experience of /unity/. For Winnicott, this is a process by which the infant becomes a person in a body, an individual in her own right, albeit unconsciously. The psyche 'indwells' within the soma, linking, motor, sensory, and functional experience with the infant's new state of being a person (Winnicott 1960). Further, there comes into existence what might be called a 'membrane', which we can equate with the surface of the skin, and this makes a position between the infant's 'me' and 'not me'. So the infant comes to have an inside, and outside, and a body schema (Winnicott 1960). What follows is the baby's potential to have an internal world of its own, or it moves from a phase of holding to being in relationship with Self and Other. In Winnicott's terms, the child begins to play and discover that I AM because, mother/father/carer is Not me. Could this also be the case in our research? When I begin to understand my research as Not me, it is also the moment when I begin to know that I AM. This likens the research process to a child's development where the 'parent/carer' researcher allows the 'child' research to become without imposition. **(Bacon 2013)**

What could be more important than the attention we pay to becoming ourselves, to attend to the process of our internal world? We begin to pay attention to the process in new ways. Perhaps before we were enmeshed in our dance practice as an engagement with aesthetic decision making. Perhaps our kinaesthetic awareness was heightened in our enquiry into the capabilities of our own or others' moving, living bodies as they appear and disappear in space and time. We were paying attention, and we are still paying attention. Now, in the process of conducting artistic doctoral research, we begin to pay attention to the process of paying attention in order to more fully articulate - in words and other practices - what it is we are researching. In this process, we also begin to notice who and what else resonates with our interest. We are no longer able to say 'my practice' without noticing our location within wider fields of arts makers and theoretical frames.

Processual methodologies value the status of processes over things. Process philosopher Nicholas Rescher writes 'Process is fundamental: The river is not an object but an ever-changing flow; the sun is not an object but a flaming fire. Everything in nature is a matter of process, of activity, of change' **(Rescher 1996,** 3). This stance is drawn from process philosophers beginning with Greek theoretician Heraclitus of Ephesus (b. ca. 540 B.C.) and developed by Leibniz, Bergson, Peirce, and William James, then more recently by Alfred North Whitehead and his followers. However, this is not a philosophy linked exclusively to one author but must be linked to the process itself (Johanna **Seibt 2009).** And, I would add, the study of process is experiential. We come to know more about process through our embodied and conscious engagement over time and in space with a process.

So processual research, or paying attention to paying attention, takes time. But this can also cause problems as studying process can mean we study and practice with such intensity and slowness that clear deadlines become impossible and getting lost along the way becomes both exciting and dangerous. You will unravel a long established artistic practice and become consumed in the attention required by so many aspects of what were previously unchallenged and unmovable aspects of you practice. Processual attention is not boundaryless. You may only be able to see a certain distance, delve into a particular theoretical interest, practice a particular set of skills or approaches. These are all boundaries. You may choose to set time-bound or subject specific

boundaries, or ones that are the processual methodology itself. We can feel into this in Jo Blake's PhD "Emergent Storytelling" (2018). In the written thesis, she weaves together the articulation of the trajectory from professional storyteller to storyteller-researcher. In the beginning, she takes the opportunity to make a new performance for a professional venue, thinking of it as an ideal opportunity to learn in the context in which she was practicing. She writes

> I need to slow down, to listen deeply, if I am to capture something of the stirrings as a new performance begins to wake. Instead of 'thinking' too hard, I sit back and wait for images to appear; I allow something other than my conscious mind to initiate the process; I want to know more about the 'something other' that is guiding the process; want to make more space for it. This requires a 'deep listening'; oflearning how to notice images that keep reoccurring and demanding my attention; of percolating ideas and sifting through layers. **(Blake 2018**, 87-8)

Blake's boundaries were the performance itself, not yet known, but somehow a form she hoped would hold her - her storytelling practice - would enable her to enquire into her process. But what unfolded over the course of her study and practice as the development of a new way of generating work - as well as a new form of work - steeped in her attention to moment-to-moment experiencing and the somatic. After six years, she prepared to re-enter the storytelling profession with a storytelling practice that breaks all the 'rules' of the UK revival storytelling world. Again, in Blake's words:

> Colloquially described by some storytellers as a 'ghetto' it soon became apparent that storytelling lacks the infrastructure and institutional support of theatre and literature. Discussion over training, development, funding, and official recognition within storytelling circles is rife and divided. Perhaps because of this, much of my experience of storytelling has been coloured by tribal politics and personal agendas, seemingly born out of an understandable searching for definitions and recognition. This has, like in the myths themselves, created the conditions in which strong characters with entrenched views have had legendary battles, leaving behind them deep fissures in the foundations of contemporary storytelling culture. (Blake 2018, 14)

Blake discovered that fieldwork techniques from ethnography provide her with some boundaries and focus. According to social anthropologist Nigel Rapport in his chapter, 'The Narrative as Fieldwork Technique: processual ethnography for a world in motion', a narrative provides a place to 'cognitively reside', maintaining a perceived order 'despite seeming temporal, spatial, experiential disjunctures' **(Rapport 2000,** 74). Rapport invites the reader to discover a cognitive place to reside in when surrounded by seeming chaos, and I would add - as Blake has done - an invitation into something less immediately available to the conscious mind but equally accessible once we learn to attend. The practice of deep listening, as Blake calls it, allows us to articulate more fully what it is that happens in our creative process and practice, and provides a supportive and embodied methodology for the development of the practice research itself.

As you make the shift from artistic practitioner to artistic researcher, begin to pay attention to the attention you pay. Begin to study your process of attending to the making process. Pay attention to and fully attend to the process. Attention is a practice that you can learn and develop. The more you do it, the more you can do it; the more you do it, the more you see; the more you know, the more you experience.

According to Gay Watson, neuroscientists reveal that there are two kinds of attention: voluntary and involuntary. I would suggest that there are many parts of dance-making and performance research that might be happening with a sort of involuntary attention. Perhaps this is important in that creative research is not a rational or linear process. We are often actively seeking out ways to surprise ourselves, to allow and embrace the unexpected and the unknown. And perhaps you have a fear that if you know or think too much about your processes of generating dance and performance work, that creative energy will dissolve into the mundane. This is to assume that the study of processes both profoundly alters those processes, but might also destroy them. This seems doubtful and ungrounded in any research (that I have found). The human brain has 'the ability to

> Now that your capacity to notice and follow your experiences is growing, really practice noticing your attention to following your moving process. You allow your conscious mind to spend its valuable time tracking your bodily and somatic experience. Noticing your attending, attending to your processing. Processual attention extends beyond mindfulness.

alter its structure all through our livesthe pathways and patterns of the firing of neurons, in response to repeated experience - continues through life' (Watson 2017, 10), and there is no evidence that paying attention - voluntarily rather than involuntarily - in spiritual practices, such as Buddhism, dampens or destroys creativity. So, go ahead and try it; pay attention to that which seems unknowable, unnameable.

> Sometimes there is nothing. But nothing is something. Attend to nothing. Feel and see into that which you have named nothing. In the dark, there is always more as we allow ourselves to adjust to the dark. Breathe deeply into the unknown corners of your practice. Remember to use your skills of attending to help you in the dark. Notice as you experience. Attend as you process. Process your attention.

Any kind of research is a kind of attention. I suggest that practice as research in dance and performance, artistic research, and somatic practices as research, in particular, might usually be considered to be a unique kind of attention or 'attending to' requiring voluntary attention. What I mean by this is that when we undertake research, we are enquiring into something that captures our interest. That something is a something we do not yet fully understand, know, or see, in part because it has not been fully discovered or articulated or generated into form by others in the field.

This suggests that to conduct AR/PaR/PR is a practice of attention. Gay Watson says that we must attend to attention because it is a skill that can be learned, and the learning alters our attentional capacity. Paying attention changes our brain, and perhaps 'attending to' is our artistic research in that we become interested in the processes of our making. In this process, the question of temporality may dissolve as you - as artist researcher - contain past, present, and future without limitation. Now your artistic research context contains what is past, as well as what is present - the who you are as artist, and how you became the artist you are. Now we begin to notice and attend to a larger artistic field and your own artistic lineage (including training, aesthetics, personal history) within that larger whole. And yet, as you fall into a time where time is unbounded, there must also be consideration for deadlines and assessments. How do you hold this balance of tensions between seemingly oppositional forces, because undertaking a PhD requires attention over a sustained period of time. In support of that sustained research period, a 'processual perspective draws our attention to the temporal character of change (the before, during, and after of change) and the need to examine the way this process is shaped over time' **(P. Q...?.QQ .,** 401). In keeping with a processual philosophy, this focus in/as/over time helps us to understand that we experience moment by moment as if each moment were a separate and yet interconnected moment in the fullness of our experience. In employing processual attention, we become more habituated to attention and might better allow the unfolding over time, as well as our capacity for discernment in, during, and over time. Attending to process allows us to experience experience as a complex, which has stages/phases with a particular kind of temporal coherence and some sort of shape. With this in mind, we might trust that, as we practice paying attention to attention - attending to the unfolding

process - that 'it' (our research) unfolds to us with a particular clarity and coherence. In other words, in employing processual attention, we become more habituated to attention, and we get better by practicing. We trust that the process has an order and coherence.

Here we have the image of something that is with you, living with you, and you it. This is something that your conscious, embodied attending allows so that you might be present to that unfolding of your artistic research. I am not suggesting that mind wandering, inattention, and flights of fancy might not generate wonderful creative researches, but if we give attention to what we are attending to, we might find that we move with and as our flights of fancy, or attend to our inattention. As Voris states in respect to her PhD on the relationship between Authentic Movement and Dance-Making:

> ...these processual qualities of Authentic Movement - summarised... as witnessing, opening, articulating and layering- lend a precision to the creative process that arises out of the dance-making process itself. These qualities are /processual/ because they nurture an attitude of ongoing enquiry (in effect: a process) and because they offer means by which to notice that ongoing enquiry as it is taking place. These aspects of Authentic Movement underscore my methodology, for they enable fidelity to a holistic approach, emergent knowing as the product of practice-as-research, and appropriateness to the movement practice that it remains part of. **(Voris 2018,** 86)

What Voris is referring to is the way in which - in dance and performance research - we are studying our practice, practicing our study, attending to our practice, practicing our attention. Voris's study and practice of dance-making is framed methodologically by the practice of Authentic Movement and somatically informed articulations of this practice. Her aim is that the processual qualities she identifies as inherent to Authentic Movement 'fulfil the primary functions of a theoretical framework within the context of practice-as-research **(Nelson.2013):** for they enable my practice to become more critical and communicable without sacrificing the closeness to practice (that perhaps an extrinsic theory might)' (Voris 2018, 87).

When we pay attention, experiences open up, slow down, and often, a depth and breadth appears that was always there but to which we had never given time or space. Like looking through and then pushing ourselves through the eye of a needle, what begins as tension and constriction soon opens out into expansion and transcendence. To become vast is to attend. To attend gives space for the vast. This way of tracking and attending to our experiences moment by moment takes time and space. The material generated from such processes may create vast amounts of material.

> Sit or lie, stand or walk...as you do, notice your sit bones, your back on the floor, your feet pressing into the floor. Take a few breaths and notice all you can in this moment, both within and beyond you. Let it all be present as you **breathe gently, noticing and allowing...**

This notion of enabling practice to become more communicable might be aided by attending to the process of our research. I am not suggesting a unitary sense of research topic, but rather that a unified methodology which is both the research itself and the method for conducting the research, which will allow both an objective and subjective insight. I will know that I am me and also experience myself as me. This capacity for dual-seeing and experiencing - a sort of two-eyed way of seeing - might, over time and surprisingly, generate a more unitary sense of self. Jung suggested that if we hold the tension of two opposites and trust that neither is the solution, then a third way or experience may appear **(H; J - -7.,**101-3). This can be experienced as a more unitary self that has, at its core, a both/and, seen/seeing, self/other experience that can be held and applied when conducting our research and living our lives. This is the premise of practices and research methodologies for practices such as Authentic

Movement, meditation, yoga, and some other forms of somatic practice. Individual PhD candidates, such as Blake and Voris, are engaging with processes such as these to help them in understanding and developing methodological approaches that stay close to both embodied experience and their art form.

> Take three deep long breaths, focus on the outward breath, and imagine your thesis floating on the breath of your exhalation, see it taking shape, allow it, take pleasure in it.

So, I would propose that paying attention to the processes of your creative practice may potentially alter your artistic practice and research. I am advocating paying attention to paying attention. In artistic research, we are often paying attention to particular questions, movements, shapes, or patterns, and so when we begin to pay attention to our habits of paying attention, we develop the capacity to see and know ourselves differently. This is processual, since you will track changes in your attention as it relates to your research question, your attention to your studio work, your attention to reading, writing, and making. It is to make the process the subject of our study, rather than researching 'about' a particular theme, theory, idea, or approach, or to allow external theories to 'explain' our AR/PaR/PR. In this way of working, the theme, theory, idea, or approach becomes evident in the process of our subjective encounter - moment by moment - with the theme, theory, idea, or approach. Or, to say this another way, what we research, how we research, and our understanding of who we are become more unified by this methodological approach.

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attentiveness, methodology, process, somatic, subjectivity

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' THOUGHT PIECE

SOMATICS, EMBODIMENT AND SUBJECTIVITY WRITING AND LANGUAGING

Sara Giddens
Some Thoughts about Writing... for Those about to Embark on a Practice-Based PhD

ABSTRACT
A PhD demands languaging. As makers and researchers, we must find ways that speak of, alongside and out of the body, particularly within such a text-based academic economy. As such, this writing is intended as an invitation. An invitation to consider the need to write about and from practice, from a makers' point of **view**. To wrestle with and adequately articulate experiential somatically based practices, so that the body doesn't simply disappear.

A PhD demands languaging.

One of many challenges is to write from my maker's point of view, about and from practice - in my case, a series of performances, which have themselves been informed by many other makers and thinkers. As researchers, as practice-based researchers, our work is always already imbricated with a complex layering of materials, processes, and persons imbued with their own ideologies and positionings.

Photographer Tony Judge

As creative practitioner-researchers, we may draw upon writings and ideas from a wide range of transdisciplinary sources to assist us, inevitably (in at least some small part) making connections not previously made, in order to frame our own concerns and analysis. In my case, sources broadly categorised, through an interest in lived-experience (either within or outside of performance), with an inclination towards embodiment.

Throughout my practice-as-research, I was concerned with the employment of stillness as a compositional tool, both in my own making and with how I could share this developing understanding of stillness with other makers and those who work alongside makers of movement. The stillness that I have been concerned with is above all human, corporeal, and sometimes beyond the conscious. I share these details only to provide a little context. The real task was to find the words that, as practitioner-academic Jane Bacon suggests, enabled me to develop a language that could 'speak from, through and with the body' **(Bacon 2006b.** 136). Perhaps you may agree with me that there continues to be a need, from both within and outside academia, to strengthen ways to

articulate such experiential somatically-based practices, so that the body doesn't simply disappear. As makers and researchers, we must find ways that speak of, alongside, and out of the body, particularly within a text-based academic economy. How might we do this?

I became committed to writing from this maker's point of view, and naming it as such, rather than from an informed audience point of view, as so much dance analysis does.[1]

Writing around Nottdance - March 2011

This is ridiculous, but I am not even that sure anymore whether I ever had put myself in the frame as a choreographer watching this dance.

Yes, a lover of moving and movement, witnessing and experiencing dance.

Have I ever really considered how my experience of these works might be different, because I am so fully and wholly located in this dance base?

Through these recent experiences at Nottdance, I have come to know (to re-know), to practise, if you like, becoming a maker-spectator.

It's not difficult to imagine how all this 'new' (to me) knowledge will render making impossible just as easily as more possible!

I endeavoured within my writing - as my long-term collaborator with Bodies *in* Flight, Simon Jones, suggests in "The Courage of Complementarity" **(Jones 2009),** his chapter for the book *Practice-as-Research: in performance and screen* - to firmly acknowledge my role as an expert, located within a network of complementarity.[2] I brought, as you will do, my particular mix of roles and voices, of thoughts, moves, influences, and registers to the thesis as I inevitably made 'new links between the already understood' and 'approach the yet-to-be understood', through an employment of 'the already phrased', in order 'to approach the yet-to-be phrased' (Jones 2009, 25). In doing so, I was often reminded of the American psychologist and philosopher Eugene Gendlin's advice as I found myself working and writing from what I sensed, from that which this choreographer implicitly knew and felt, towards that which was yet 'unknown' or at least 'unspoken' **(G. P.:4UP..?..QQ?.).** Such philosophers became my friends, my relationship to their writings gave me support when I was wondering.

I did a lot of wondering.

I made a choice, (one of many, many choices you will have to make).

A choice to allow different registers to appear throughout the writing. These included: formal academic writing, my own journal reflections, and the words of other writers, makers, and participants involved in a complementary studio-based practice. These different voices were interwoven throughout, in order to point to the complexity of the range of voices from disciplines within and without dance-based practices who have been involved in and contributed to my unique, alike, and different-from-your-own, practice-as-research. My own journal writings appeared as personal pauses for reflection and operated, if only for me, like some of the moments of stillness I was trying to write about. They became punctuations in my day and in my writing. The page layout I used to signpost these different voices reflected such decisions, showing quotations from participants directly involved in the research justified to the left, and my journal entries justified to the right, both set at fifty percent grey.

Photographer Tony Judge

(Ca)

Stillness is ... not an absence of movement but a creation of space.

- defining stillness with small contained and repetitive movement.
- space to think and allow thoughts to wander.
- comfortable and reassuring and calm.

April 2012

Once again, here I am dancing in the shadows
trying to articulate my place through this stillness,
and trying to find mutually appropriate ways of writing
from this my movement-maker's point of view.
How do I find stillness?
How can I write about this?
I don't need to be swept up in the flow,
sometimes I need to stop.
Look inward as well as outward - stop avoiding that little local difficulty.

Finding words...

Stillness does not have a 'comfortable' relationship with language, and perhaps especially within largely linear and hierarchical forms of writing. Stillness is hard to pin down. Nevertheless, the writing of others and writing as a practice encouraged and supported my own reflections. This, inevitably, became part of my praxis and continues to be a way to help communicate complex ideas to others. That said, I struggled to find words that could help me to adequately describe the territory of being still in all its delicate complexity. By words, I mean words that even vaguely come close to offering a shared understanding of stillness, for as the French philosopher Helen Cixous reflects, I did not 'write to keep'. I tried to write 'to touch the body of the instant with the tips of the words' **(Cixous 1998,** 146). I was repeatedly frustrated in my attempts to find the words - out of and alongside stillness - so I could hold on to them long enough to write them down, but I continued to try. This quest was certainly a marathon rather than a sprint. Dwelling in and with such difficulties became a very significant part of the process.

February 2012
I was mid-sentence, and my eyes closed again in order to feel the sensation
in order to try and write about it.
Bring yourself into the self, the here and now present moment acknowledging all the thoughts that want to
take you away from this moment, here and now,
acknowledging but not judging.
(That way madness lies and the chattering mind takes control.)
Allow all your attention to come into your breath.
Watch the breath.

(PJ)
Stillness is ...
being present in the moment.
letting go of past and future, before and after.
an awareness of breath, body and mind, fluidity, ebb and flow.
welcoming fear and resistance and letting them sit with you.

Perhaps inevitably, in order to acknowledge and articulate such a subjective experience as stillness and to invite being and becoming stiller for performers and spectators, I could only ever move towards revealing how much remains 'unavowable' **(9.. g:i:! J. - ?..,** 53), hidden, and unrevealable with such a topic. Adequate definitions still sometimes escape me; they remain so fleeting and personal. Yet this lack of finite knowing is its own kind of knowing. Looking back, I find myself not quite back in the place where I began, though another one of my sages - T.S. Eliot - suggests, 'in my beginning is my end' (JJ tW.74.,196), and the end of all exploring is, 'to arrive where we started/ And know the place for the first time" (Eliot 1974, 209). I *am* indeed now surer in the certainty that one (spoken or written) word from any language could not possibly capture all that is felt and experienced and remembered in being still or approaching stillness. This, too, has been a fundamental part of my journey. A PhD can only ever be part of an inquiry; by its very nature, it can never be a place where you can capture everything you want to articulate, or via the means you may really want to articulate it through.

Keep one eye on your audience...

June2012
The process of trying to hold on to these
traces of stillness,
through words and images, through documenting

requires that I remember.
I pause for a moment,
maybe an instant to remember.
I dwell and recall.
My stillness, like the act of documentation through words and images itself,
is bound together, like a hardback book,
with memory.

Oftentimes, as I attempted to share experiences of stillness and still-ing, - my own and others - I was thwarted. Thwarted due to the difficulty of trying to disseminate a practice that is experiential and felt and ultimately subjectively embodied from my point of view as a choreographer (that is not as a performer). And yes, thwarted also because I was working within a largely academic, tightly timetabled and resourced context that could not readily enable the often necessary extended space-times for experiencing stillness and stilling.

Similarly, the dissemination of such a multi-modal practice sometimes sat rather uncomfortably alongside the actual creation of space-times for stillness. No *one* register was ever enough. Although the making of the video documents of the performances, submitted alongside the words, folded back into the practice and even revealed things forgotten or not noticed in the actual making and experiencing of the works, the digital and audio technology did not necessarily help in getting any closer to sharing the experience of experiencing stillness. Although these making and documenting practices converged, each could only ever be a trace of the other. How far do you compromise within such a very specific context?

However, I have been - and continue to be - buoyed by employing writing as another kind of thinking practice, although I found it difficult to allow myself to write from a place that is not solely located in a mind that censors, before the words even make it to the page. This required me to take the kinds of risks in writing that I was and am readily prepared to take in (to) the studio, knowing the final 'outcome' had to be read, be readable, and fulfil rigorous academic requirements. As you will have grasped by now, it remained important for me to hold on to the range of voices that were part of my research and that consistently surprised me with, as the Canadian political theorist Brian Massumi writes, their 'unexpected' and often pertinent 'digressions' (2002, 18), so much so that I ended up writing many, many things I 'didn't think' I 'thought' **(Massumi 2002,** 18). My best intention was to attempt to do justice to the range of significant others in my thinking and to include, or at least touch upon, the delicate multitude of nuances that they brought to my developing practice. My advice, keep open to non-knowing.

(P)
Stillness is ...
- A moment when life is heightened.
- Flight in my chest.
- When gravity seemingly allows space and breath.
- Chaotic, dizzy!
- Fractured space and time - freeing - fearing - feeling.
- Realising life.

Practice-as-research, such as ours, will and should push at a range of doors as we step through, alongside, and outside of our own boundaries. While thinking through the practice, and through the documents and traces, the practice radically informed my thinking. Your practice will radically inform your thinking. Even as I concluded in 2015, a part of me was still wondering where the edges of my practice would eventually reside. The writing itself, or at least the completed submission becomes a somewhat artificial end, as each part continues to seep and bleed from one part to another, and from my/our-selves to others. As I reflect back upon such a life-changing, and affirming experience, I hear the words I used quietly in the studio many times to

invite stillness resonating strongly, alongside the memories of moments in the public performances in the galleries and out on the streets, scattered throughout this writing. Horizons have blurred and seem set to continue to do so.

I wish you good luck, good heart, and above all, time to dwell.

Photographer Tony Judge

Dialoguing Questions: December 2011

When do you last remember stillness or being still?
Where were you?
Why were you still?
What does stillness mean to you?
How does it feel?

How do our senses invite stillness?
What does nature teach us about stillness?
When can you remember stillness in dance performance?
Does stillness have to be earned?

A question or two to consider...

As practitioners, how can we remain committed to the rich and diverse experiences of practice, whilst working within the academic imperative, which still privileges the written and then spoken word?

How can we honour the complexity of the range of voices within and alongside our work?

(J)
stillness - like millions
of bubbles ever
expanding,
flowing
through my being,

through the space,
ever interchangeable,
ever moving
stillness.
heartfelt
faith
clarity
my despair
for the
loss of
stillness
the privilege
of being in
the presence of
true stillness
my heart
expands
as witness
to your
presence.

Photographer Tony Judge, graphic designer John Law

Notes

1. Susan Melrose's writing (2003, 2009) invites those writing about performance to 'declare' their 'expert spectator perspective' (Melrose 2003, 4). She calls for her 'colleagues in the wider university context' (Melrose 2003, 2), and I take this to include me as a PhD student, practising artist and lecturer, 'to engage in critical auto-reflection with' their 'own discourse-production' (Melrose 2003, 2). Melrose's apparently deliberatively provocative writing positions 'institutionally-dominant discourses and practices' (Melrose 2003, 2) in contrast to 'the arts-disciplinary professional experience of performance-making' and 'the expert-practitioner ethos', which she then imbues with the characteristics of'ethical engagement', of'sensing', and with 'intuitive play, drive and attitude' (Melrose 2003, 2).
2. This complementarity (Jones 2009) contains many challenges and should not be misconstrued and coupled with ease.

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attentiveness, embodiment, language, process, somatic, writing

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' ESSAY

SOMATICS, EMBODIMENT AND SUBJECTIVITY

Kirsi Heimonen & Leena Rouhiainen

Notes on and Examples of Embodiment in Artistic Research of Dance and Performance

ABSTRACT

The essay discusses the problem of embodiment in artistic research dealing with dance and performance and offers some conceptual and methodological insights that can be of help in crafting new doctoral research in the area. It introduces previous notions related to embodiment within dance studies, especially phenomenological dance research, and offers some topical views from body studies. All of them bear significance to the cases of artistic doctoral research that are likewise discussed. Through the mentioned research examples, the essay aims to highlight how artistic research, performance practice, and conceptions of embodiment can inform each other. The specific interest is in how their intertwinement fosters understanding, as well as ways of working with and exposing dance and performance. The overall aim of the essay is to offer readers insights that serve designing and conducting artistic research whose focal concern is related to the performing body, mainly from the perspective of dance and choreography.

Introduction

In this essay, we discuss the problem of embodiment in artistic research dealing with dance and performance and offer some conceptual and methodological insights that can be of help in crafting new doctoral research in the area. Here we consider embodiment an overarching term that refers to things or beings having bodies. It is an inclusive term that also denotes the different conceptions through which material, biological, and conscious bodies are formed. In turn, with the term body, we point to specific cases of - or specific characteristics and conditioned conceptions of - embodiment (e.g., .O O. gher and Zahavi 2008: N2 -.? QQ). The essay begins by introducing previous notions related to embodiment within dance studies, especially phenomenological dance research. The essay also offers some topical views from body studies. All of them bear significance to the cases of artistic doctoral research the essay likewise discusses. Through the mentioned research examples, we aim to highlight how artistic research, performance practice, and conceptions of embodiment can inform each other. We are specifically interested in how their intertwinement fosters understanding, as well as ways of working with and exposing dance and performance. The overall aim of the essay is to offer readers insights that serve designing and conducting artistic research whose focal concern is related to the performing body, mainly from the perspective of dance and choreography.

The examples of ongoing artistic research that we discuss are conducted by three doctoral candidates working in the environment of the Performing Arts Research Centre of the Theatre Academy at the University of the Arts Helsinki. It hosts a doctoral programme in artistic research in which already established artists and

artist-pedagogues within the performing arts conduct doctoral research, typically engaging in developing their own artistic and professional practice. The doctoral research in this environment includes between one to three examined artistic parts and a commentary that is reflective writing and theorizing or a multimedia exposition about the overall motifs and finds of the doctoral project. We draw on the work of the mentioned three doctoral candidates, simply owing to the fact that we are most familiar with their work and find that they represent creative body-related approaches to research in performance by artists themselves. They all likewise rely upon a timely understanding of artistic research as boundary work between art practice and scholarly investigation and entail already examined artistic work. The doctoral research by these candidates critically addresses their own artistic practice, adheres to progressive notions of knowledge and embodiment, and experiments with the problem of exposing and disseminating artistic research. One of the projects is interlinked with an approach to performer training called *Body l4'eather* that, in our view, contains somatic underpinnings. Another project looks into the politics of extended embodiment within acting through a feminist lens. Finally, the third explores choreography as an enactive and embodied reading practice. In introducing these artistic research projects, we especially want to highlight how they approach embodiment and to introduce tentative analyses of the kinds of entangled articulations of the body their artistic research generates.

Approaches to Researching Performing Bodies in Dance and Choreography

Until late, the core medium of modem and contemporary Western concert dance has been that of the moving human body. Therefore, its expressive, sensible, perceptual, and motional qualities and potentials have been scrutinized through several theoretical research perspectives, including historical research, phenomenology, and sociology, among others. The meaning of bodily comportment and stylistic features of the dancing body in different historical and cultural contexts has been one of the focal concerns of dance history. In describing the kinds of bodies she - as a dance researcher and cultural historian - addresses, Susan Foster (1995, 3) defines the body as a bodily writing, whose actions 'emerge out of cultural practices' and 'construct corporeal meaning'. She further argues that this process of meaning-making is both a relational and an evolving one:

> Constructed from endless and repeated encounters with other bodies, each body's writing maintains a non-natural relation between physicality and referentiality. Each body establishes this relation between physicality and meaning in concert with the physical actions and verbal description of bodies that move alongside it. Not only is the relation between the physical and conceptual non-natural, it is also impermanent. It mutates, transforms, reinstantiates with each new encounter. **(Foster.1995,** 3)

Foster thus appreciates the complexity related to the emergence of forms of embodiment and underlines that individual manifestations of the body carry meaning. While the human body entails material and biological characteristics, it is not determined by them, rather they, too, gain different significance and are shaped according to how they are related to and interacted with. This is why she highlights the interplay between socio-cultural conventions and practices, as well as the singular ways in which individual bodies respond to them and initiate new forms of comportment. In pointing towards scholarly work, she also underlines the importance of emphatically understanding bodily experience in order to integrally conceive of the significance of the bodily endeavours dance and choreography entail. However, she likewise acknowledges the partiality and situatedness of the researcher and their influence on knowledge production (Foster 1995, 15).

Foster's views are still relevant. She points to several important themes both dance studies and artist-researchers working with the performing body continue to address. Among others, these are socio-cultural inscription, the relational and emergent nature of the human body, as well as the significance bodily experience and knowledge has to performing and the reception of performances. They likewise include the challenge of articulating bodily experience and actions in an adequate manner for the ends of research.

Phenomenology is another significant approach to research in dance studies. Through its lens, dance research has been able to focus on the experience of the moment of dancing (e.g., **. J tgh..W. 7.; ?. *!'.Y.! iP.:)* -; Sheets-Johnstone 1999; Rouhiainen 20039;.. !..?..QQ7.;_!! g .?..QQ).** Phenomenology has offered a basis for scholarly analysis that is appreciative of subjective experience, especially as it is immediately lived. While positioning the dance practitioner at the centre of phenomenologically-oriented research, such research is not merely concerned in elucidating the individual subject's outlook, but more generally, the 'what it is like' of experience **(?.....?.,Q,n).** It is firstly through descriptively scrutinizing immediate experience that phenomenology aims at unearthing the constitutive structures of the phenomena it investigates. Dance phenomenologist Susan Kozel (2015, 54) writes that 'Phenomenological reflection sets in motion a process of translating, transposing, or transgressing lived experience into writing'. It does this while aiming to retain a sense of the intuitive and immediate experience. Indeed, phenomenological dance research has provided detailed insight into the kind of sensation, perception, and motility embodying dance entails. These notions have included acknowledging the significance of the dual nature of the body - that the body in itself is both a subject and object, perceives, and is perceived - and what it means for bodily activity and modes of awareness engendered by different dance forms. Simultaneously, phenomenological dance research has provided understanding about bodily knowledge and how our interrelationship with others and the world is based in motility.

Phenomenologist Jaana Parviainen articulates bodily knowledge as knowing in and through the body. It involves bodily awareness, perception, and all the habitual bodily skills we have acquired in our lives (Parviainen 1998, 51). She writes that the experience of the motility of our own body, or kinaesthesia, reveals the if-so structure of the world. Our environment belongs to our self-regulatory system. Kinaesthetic knowledge is generated by us being in functional interaction with the world and adapting to it. This is experiential knowledge about the tactile-kinaesthetic characteristics of things and knowledge about our own body's sensations and movement potentials. The material-spatial-motional sensations are emplaced across the kinesphere without a clear distinction between the inside and outside of the body, owing to the fact that in her view, kinaesthesia overrides the threshold between the internal and external. She argues that our own bodies are opened to each of us as a topographic place that we live and live in. By topography, she implies that the body is a kind of terrain, in which different sensations reveal themselves and that is moulded by different skills, techniques, moral codes, conventions, and habits. As a topographic terrain, the body has different kinds of places and routes, the shifts in which we can observe and identify **(Parviainen 2006,** 75-6, 86-7). In introducing these thoughts, Parviainen partly relies upon the ideas of philosopher Maxine Sheets-Johnstone, who similarly finds that as we move in our environments, we learn to identify different dynamic qualities and motional routes. These she conceives as basic bodily categories through which we make sense of the world and that function as the basis of our thinking (Sheets-Johnstone 1999, 225, 227). This is one way in which she points to the material intelligence human bodies entail and which our other conscious faculties build upon.

The previous understanding of the human body points to the fact that phenomenology is an enactive and world-engaging research orientation. Phenomenologist Dan Zahavi elucidates the conception that the body is intrinsically intertwined with others and the world by simply stating that: 'There is no pure point of view and there is no view from nowhere, there is only an embodied point of view' **(Zahavi 2003,** 98). Indeed, in the phenomenological perspective, embodied practice can be understood to produce socio-politically impactful embodiment. And if we follow dance scholar Ann Cooper Albright's (2011) insight into Merleau-Ponty's thinking, it is the verbs that he emphasizes: sensing, perceiving, doing, and knowing. In this sense, the first phenomenological condition is active participation in different forms of life, including dancing, dance-making, and observing dance. Aside from writing, researchers following a phenomenological orientation have likewise begun to consider other forms of phenomenological description - such as drawing and even bodily

performance - valid **(2 . L?.Q_g _; .Q. !. :G..9.2 . !i..... Q. _µ ?..Q.!7.).** Phenomenology can be understood to involve a form of co-existence, in which new insights evolve from placing our experiences in a dialogue with those of others and the world. We learn to perceive, move, and understand our bodies according to how others do so and the socio-cultural conventions we adapt to. Sensitivity and openness to others who inhabit a shared circumstance, along with the materials and environments involved in it, are therefore called for in phenomenological research. Additionally, owing to the situational and historical nature through which phenomena are given to us, such research is, in fact, a continuous questioning that requires self-reflexivity and produces only tentative answers. In spite of being partial, these answers aim to be intersubjectively valid, since - in phenomenological terms - meaning and rationality emerge exactly where perspectives blend and confirm each other **(Merleau-Ponty 1995/1964, Merleau-Ponty 1995/1962).** With its critical stance of observing phenomena afresh, without cultural preconceptions determining their nature, phenomenologically-oriented dance research has the potential of unearthing what is beneath the conventional and instituting new forms of perceiving, doing, and understanding dance.

Phenomenology's situational and enactive views relate to topical discourse around the body in the area of sociology, as well. The sociology of dance has explored such themes as class struggle, gender, issues in body image, and the role of dance in popular culture. Here, the body has been mostly observed as a socially and culturally formed entity **(Thomas 1994, Thomas 2003; Martin 1998; Burt 2007).** Highlighting the socio-cultural knowledge the body carries in its interaction with the world, Helen Thomas - an important and early proponent of the sociology of dance - points out that:

> ...dancing constitutes a form of cultural knowledge that is articulated through the 'bodily endeavours' of dancing subjects and not through the power of the word. In dancing individual embodied subjects/subjectivities enact and 'comment' on a variety of taken-for-granted social and cultural bodily relationalities: gender and sexuality, identity and difference, individuality and community, mind and body and so on. As such, close analysis to dancing can provide the social and cultural analyst with layers of insight into culturally contingent relations and practices which have hitherto gone largely unnoticed or unexamined. (Thomas 2003, 215)

At the end of the 20th century, social and cultural theory turned increasingly to scrutinize the body owing to influences from 'feminism, postmodernism, a concern with health, the environment and consumerism in late modernity' (Thomas 2003, **11).** In discussing the developments of a strand in social and cultural studies - namely, body studies - Lisa Blackman (2012) notes that the 'turn to corporeality' that emerged during the 1980s and 1990s included scrutinizing such bodily matters as 'foregrounding difference, discipline, performativity, embodiment, movement, desire, kinaesthesia, the senses and, increasingly within contemporary formulations, the posthuman, process, multiplicity, enactment, affect, life and immateriality' **(Blackman 2012,** ix). Moreover, she notes that, currently, the body has extended to include 'species bodies, psychic bodies, machinic bodies, vitalist bodies and other-worldly-bodies' *(ibid.*, x) that do not conform to our expectations of defined boundaries and disciplines. Indeed, there is stronger interest in different and distinct bodily configurations and how they might offer understanding to redress the notion of the self-contained modern subject. Additionally, the process-oriented nature and material dimensions of the body in interaction with other beings and objects has become a focal concern with the ecological challenges and questions of sustainability we are faced with globally. Thus, the relationality of the body and its capacity to affect and be affected is more widely acknowledged and scrutinized (Blackman 2012, x; 2008, 133).

As an example, Lisa Blackman introduces Bruno Latour's performative conception of the body. According to her, he relates to it as an articulation or 'an association and concatenation of heterogeneous elements which *produce* what we take entities', such as the body, to be **(,. - ..?.9.Q§.,** 122). The elements or objects forming such articulations or assemblages are in themselves complicated, entangled, and multiple. They never even -

strictly speaking - pre-exist the relational connection which produces and enacts them as very particular types of objects. Furthermore, being related to time and changing circumstances, articulations never quite remain the same, and entities are in a continuous process of becoming. Therefore, in Latourian terms, the body is understood as a mixture of processes that cannot be disentangled, and it is its relational connections that articulate what the body can do and become (!A :t.2 t.?.9.Q4:; Blackman 2008, 122-3). Blackman concludes that the body that organises diverse practices and areas of experience that, for example, different forms of dance and performance engender is a body that is open, relational, human and non-human, material and immaterial, multiple, sentient, and processual. In her view, the body is in process and is assembled and made up from diverse relays, connections, and relationships with artefacts, technologies, practices, and matter which temporarily form it as a particular kind of object (Blackman 2008, 107). This kind of a body is most likely best researched in an undisciplined manner through creative practice, various view points, and in dialogue with different kinds of theories **(Blackman 2008,** 138; **Brown and Longley 2018; Dempster 2018).** One proposal to do so has been established by theatre practitioner and researcher Ben Spatz. Drawing on social and cultural theory, his aim is to expand epistemology to include practically transmitted areas of knowledge. He argues that the diverse approaches that physical culture and performing arts entail are the result of sustained research in embodied technique. Such techniques 'are not merely styles or genres of practice but also areas of knowledge about the possibilities afforded by the relative reliability of human embodiment' **(patz 2015,** 217). His approach thus strongly includes immersion in bodily endeavours and insights gained from practicing embodied techniques.

Some Notes on the State of the Art

Phenomenology's interest in embodied experience suited the ethos of both modern and post-modern or contemporary dance. They have relied upon and cultivated bodily knowledge, as well as excavated kinaesthesia, while probing into what the body can do in performance. They have produced conventionalized movement vocabulary and idiosyncratic styles of moving, as well as played with the sensuous and perceptible qualities of the moving body. With the latter focus, what might be viewed as a somatic turn in dance education and performance delves into what can be learnt by perceiving the body in dialogue with its environment from the perspective of subjective experience **(Eddy 2016).** Nonetheless, as art forms, both dance and choreography are heterogenous. They are hybrid and often self-reflexive practices that cite and are impacted by other performances, art forms, and practices, as well as cultural phenomena. Choreography no longer simply relates to constructing determined sequences of chosen movements that are rehearsed and performed by dancers on a proscenium stage for a seated audience. Evermore often, choreography deals with forms of public bodily acts, which constitute, instead of depict, reality in the actuality of performance **(Rouhiainen 2012a; Rouhiainen 2012b**). Choreography thus has been conceived of as an open frame or set of principles that structure movement - propositions for possible actions to be undertaken or initiated by performers and the audience members or both together **(Foster 2010a; Foster 2010b).** Likewise, the fact that the term choreography denotes both movement and writing has once again become emphasized. As a structuring of movement that bodies and materials subject themselves to, choreography entails writing: a script, a bodily articulation, or notation. In this vein, it is an apparatus for articulation that involves dynamic theorizing about what relational bodies and materials can do **(Lepecki.2010)**.

Thus, dance-making and choreography in themselves have been conceived of as experiments or open-ended research undertakings conducted together with diverse kinds of participants and objects in unconventional settings. These developments in choreography have evolved simultaneously with an apparent dissolution of boundaries in the arts. Creative processes in different artistic media are realized as performance, and choreography has become a term used across the arts. Choreographic practice has likewise been impacted by

the weakening of the conception of a self-contained subject and a shift into viewing human agency as more material and contaminated than before as, among others, post-humanism and new materialism argue for. An ensuing recent emphasis in contemporary dance has thus resulted in the undermining of the performing human body and highlighting of ecologically and politically informed forms of choreography that explore choreography's potential as an agent of change. These developments and the emergent nature of dance and choreography call for recurring research into embodiment in order for us to gain further understanding of the diverse kinds of bodies dance and choreography engender.

And while the artistic research projects we describe below relate to the sensuous, perceptive, experiencing, moving, gestural, interactive, speaking, and writing body - and do so partly from the first-person perspective that is specifically endorsed in phenomenological research - they in many ways are tied to the topical questioning occurring in the performing arts. Their work utilizes the strategy that dance scholar Elisabeth Dempster calls for in practical and creative research in dance conducted within the academy. This is the strategy of 'thinking through performance' as a critical unpacking of the foundational assumptions of professionalized embodied knowledge - undisciplined creative inquiry and endeavour (Brown and **Longley 2018;** Dempster 2018). To accomplish this, the doctoral candidates draw upon different tacit and explicit understandings of artistic research.

A Take on Artistic Research

A platform to work with undisciplined creative inquiry into embodiment in dance and choreography most obvious to us is that of artistic research. As it operates at the crossing of art practice and research and within diverse fields of art, artistic research is interdisciplinary and multi-medial by its very nature **(Kirkkopelto 2012).** It has even come to be understood as a transdisciplinary research area that involves and makes changes in diverse social contexts. **(Schwab and Borgdorff 2014).** Artistic research makes transitions in and combinations between different forms of knowledge production. On its part, it thus is involved in deconstructing conventional dichotomies and creating new epistemologies, while aiming at an in-depth understanding of art, as well as producing innovative art practice at the same stroke. While involving material thinking and thinking by doing, singular projects in artistic research are self-critical processes of transformation, in which artists change their artistic practice into a means of research. The outcomes of such processes involve not only new ways of doing art and related new knowledge, but that of a new artistic agent - the artist-researcher. Thus, artistic research entails the transformation of art, understanding of art and the artist herself, and potentially that of society. In appreciation of the aesthetic quality of art, artistic research promotes tacit and implicit knowing on an equal footing as propositional knowledge based on logical argumentation. Additionally, not-knowing or not-yet-knowing are central to its processes: uncertainty allows space for radical contingency and creativity, as well as unsuspected research solutions to spring forth **(Borgdorff 2012;** Kirkkopelto 2012; **Rouhiainen 2015).**

Knowledge in artistic research has moreover been viewed through considering artistic practice as an aesthetic manifestation that exposes something while simultaneously making the performativity of this showing apparent. Proponents of artistic research Michael Schwab and Henk Borgdorff consider that exhibitions or expositions of artistic research involve 'a redoubling of practice in order to artistically move form artistic ideas to epistemic claims' (Schwab and Borgdorff 2014, 15). What such a redoubling of artistic practice can establish is 'a reflective distance within itself that allows it to be simultaneously the subject and object of an inquiry' *(ibid.).* As a consequence, artistic processes or outcomes in themselves can convey both 'a thought and its appraisal' at the same stroke *(ibid.).* As knowledge production always is a critical undertaking aiming to unearth something novel, artistic research typically interrogates already established approaches and practices belonging to art. While taking a critical stance towards previous art-making, artistic research firstly resists

and transgresses the conventions of art. Therefore, the kind of material thinking that takes place in artistic research is most often understood as a practice of difference, it works with the deviant and looks into distortions in order to turn perspectives and change positions. One of the focal tasks of artistic research should thus be exploring how art involves thinking, how it is both sensuous and rational, and how not-knowing, not-yet-knowing, and knowing are interlinked with each other in each instance of art-making **(Rouhiainen 2017).**

While questioning their own artistic practice, artist-researchers working in the area of dance and performance typically address non-verbal processes and are faced with the challenge of articulating and communicating forms of knowing that basically are non-linguistic. Articulating the significance of kinaesthetic experience, bodily gestures, different kinds of bodies, embodying scores, co-embodiment, collaboration, and the like in verbal form is demanding. Therefore, in artistic research within dance, multi-mediality and performative arrangements often accompany words and written texts. Schwab and Borgdorff (2014, 15-6) refer to these alternative ways of articulating artistic processes as *hybrid texts.* Since they operate between art-making and writing, they offer the possibility to redouble practice and assume the reflective distance needed in research. Yet, even hybrid texts cannot replace the artistic and bodily forms of thinking or knowing that take place in dance-making. Creating suitable forms of writing or forms of active documentation that reflect the problems addressed in studio and performance practice might be more important than generating appropriate research methods. Especially when these are creatively used in the production of multi-medial research reports to allow for disseminating and evaluating the quality of artistic research **(de Freitas 2002; Anttila[1], Jarvinen, and Rouhiainen 2014; Heimonen,2016).**

Three Takes on Doctoral Artistic Research in Dance and Performance

What the case examples we discuss in the following section share is that they address doctoral projects by artist-researchers who have adopted a critical stance towards their professional training and previous practice. They all felt limited and unsatisfied with how they were doing their work as artists and how their views and goals were met by the art contexts in which they worked. Their aim thus was to find new ways of doing and thinking about art in order to continue their professional careers in satisfying ways. In their doctoral research, they all entered an experimental mode in which they have tested the limits and potentials of their art forms by forging singular artistic solutions. In this sense, they have been involved in a form of speculative research in that they struggle against the expected and conventional and affirm the becoming of novel and unexpected events that have the potential to transform the way the performing arts is conceived of and engaged with in the future **(Savranksy, Wilkie, and Rosengarten 2017,** 7). Indeed, this kind of an approach - which underlines the generation of novel art and artistic approaches - is not a stranger to artistic research. The following paragraphs involve short commentary by us on their examined artistic work in which their thinking finds articulation in performance.

Choreographer Simo Kellokumpu's doctoral artistic research project *Choreography as a Reading Practice* explores and develops a notion of choreography as a literal bodily reading practice **(simokellokumpu.org).** Here we first introduce the last examined artistic work included in his doctoral research, namely *#CHARP* (Choreography as A Reading Practice). It was performed by Kellokumpu himself together with Outi Condit, Paula Kramer, and Vincent Roumagnac at the Sala del Camino Research Pavilion on Giudecca island in Venice in 2017. In the following short descriptive account based on our experiences, we pay attention especially to the performers, their costumes, props, and ways of moving, as well as the spectators' relationships with the space. This we do in the vein of phenomenological description.

> The performance happens in a dance studio that has been built into a large hall in a former monastery. The studio has a wooden floor, stone walls, and large windows. Natural daylight flows in and with only a few stage lights that are moved around by an assisting performer, the space is near to being dim. Muffled sounds from the surrounding living quarters on Giudecca island seep in to the otherwise silent space. The outfits of the performers - their golden helmets and light brown leotards - imply images of humans in outer space, science fiction, even a kind of planetary ground. From time to time, the performers' bodies are entangled with and extended by several-meters-long thin steel bars. Their outfits are also reminiscent of some sort of animals, insects, alienating the performers' humanness. In the far corner of the large performance space - an old dance studio - a video of a flickering image of one performer's face is shown on a small tv set. It instead seems like an emblem of the technology included in the exploration in and through movement that the performers undertake, and perhaps is a fake 'report to home base' device.
>
> The three performers are interconnected through their shared orientation to the environment: minimal teetering and explorative bodily gestures that seem to reach out for something that can hardly be perceived. Their eyes do not focus on any particular thing; instead, their gazes spread to all directions - what are they seeing or sensing as they gradually move about the space with and without the bars? The performers vary in their bodily forms - two women and one man of various sizes - likewise the body-engaging attentional observation of each has a distinct style to it. One moves more jerkily, the other's eyes blink continuously, the third moves in a steadier or slower manner.
>
> In this performance, the role of the spectator is to witness the event of exploration. The spectators have the possibility to move around and to choose their perspectives on the evolving performance. Mostly we stand, sit, or walk next to the wall while we observe the gestures, movements, and overall orientation of the performers - how they affect and structure the overall situation. The performance offers us no self-evident motif or interpretation and we have to wonder about what is going on. How are the performers' and our own bodies attuning to something that is not immediately recognizable through our senses? What potentials do our bodies contain and what kinds of limits have cultural conventions and training set? While seemingly trusting the ability and potentials of their bodies, the exploration by the performers seems to probe on the borders of the unattainable. In addition to triggering concentrated observation, that performance also triggers our imagination.

Kellokumpu's ongoing doctoral research practically explores the relations and interconnectedness between movement, embodiment, and materiality through what he initially called contextual choreography. The exploration is motivated by his desire to surpass his previous professional work in which he designed movements for dancers that were performed on a conventional stage. As a new approach to address these relationships, Kellokumpu crafted an embodied reading practice in which sensing how the body conceives of the environment through perception instigates small gestural movements in the performer. In doing the reading, the performer becomes sensitive to how she is in relationship with her surroundings by sensitively attending and not mastering the environment. The generative passive and active dimension of sensation and perception that phenomenology has discussed are appreciated here. While perception is active in the sense that it requires action and movement from our part for us to be able to perceive particular things, we passively receive the contents of perception (Merleau-Ponty 1995/1962, xx). In our interpretation, Kellokumpu's sensorial-perceptual reading practice takes a step further: while utilizing the active and passive constitution of perception, it also looks into perception's generative potential. Here the contents of perception act as nudges for further activity that produces a novel kind of motility or comportment. Yet, the main focus of his reading practice is on what an individual body can perceive when attending and attuning to the material dimensions of its environment.

Choreography as a reading practice underlines the influence of the performance site on performing, and thus, Kellokumpu's work also addresses the contextual and spatial features influencing choreographic setups. This problem made him aware of the issue of atmosphere. One of his interests was to allow the diverse immaterial layers influencing the performance venues to likewise impact the reading, including the cities in which they were located and their history, as well as their geographic and even planetary locations. Human geographer

Derek McCormack writes about affective spaces that moving bodies generate. To depict them, he introduced the term *atmospheric choreographies* **(M .9..2r t?..Q.!?;M .QQ t?..QW).** Kellokumpu's choreographic approach involves such affective spaces, and thinking about them opens an interesting view on performing bodies. While highly focused on the somatic dimension - embodied perception - Kellokumpu's choreographic reading strongly delves into the problem of the relationality of the body. In so doing, it addresses the human body's potential for mediating impactful aesthetic compositions and new ways of engendering human subjectivity. In geographer Ben Anderson's (2009) phenomenological considerations of affective atmospheres, they are argued to involve both presence and absence, the singular and general, and to occur between the subject and object. They are experienced through the sensations of presence by the human body, but take place around, alongside, and beyond the subject. While having a singular quality to them, atmospheres exceed that from which they emanate. Atmospheres are affective, involve an ambiguous excess, and they produce intensive time-spaces **(Anderson 2009).** The process of embodiment that *#CHARP* introduces, in which attuning to the microscopic within the body, the macroscopic in the immediate environment and the telescopic in imaginative connections evokes a shared affective space that offers us the potential to relate to our own bodies, those of others, and our environment in new ways. What especially strikes us is how the immediate present relationality the body engages with shows its belonging and dependence on the immaterial, as well as the transcendent and absent. This in turn offers a view of the body that is not self-contained but interconnected with a complexity. *#CHARP* exemplifies choreography's potential in generating alternative forms of human embodiment.

The last notion related to Kellokumpu's doctoral artistic research could be considered to involve political underpinnings and, in so doing, interlinks with Outi Condit's work **(www.outicondit.com).** She directly addresses the embodied politics of the stage in her artistic doctoral research. In her recent solo performance - a kind of critical autoethnographic monologue with feminist implications, which she composed together with fellow doctoral candidate, director Vincent Roumagnac - she revisits her previous experience of rehearsing and performing a theatre piece. She specifically focuses on her relationship as an actor with the director. In this performance or performative exposition called *The Actress* - that was first performed and examined at the Theatre Academy in fall 2017 - she re-enacts the pre-performance work of rehearsing the play through video interviews of herself speaking about her experiences. By cutting, speeding, and live dubbing the video material, she mimics, makes parody of, and earnestly points out the power structures between the female actor and male director. On the basis of this work, she coined the term *cybersomatics* to point to her method of interlinking and layering video, live performance, and dubbing that interrupts and destabilizes the performance of the self. In her performance, the agency of the actress was deconstructed and replaced by what Condit refers to as a techno-embodied cybersomatic performer. She herself edited the video material and created the dramaturgy of the performance. On stage, she shows different video excerpts, lip syncs, and reads aloud the spoken texts in different affective registers, physically mimics her own gestures and comportment on the videos, as well as manoeuvres the needed technical devices related to lighting, sound, and the playing of the different video clips. Currently, she continues to tour with the performance in different artistic and academic contexts - such as symposia and conferences - and in so doing, continues to develop the forms it takes.

The techno-embodied cybersomatic performer that Condit enacts in her performance relates to the digital turn the performance arts have undergone. Video technology allows her to distance a moment in her professional experience and herself from her performing self. Here she can be understood to utilize a digital archive within a critical autoethnographic theatre performance and to extend or even multiply herself in the act of the performance (Lofblad 2018; 1 !s r.?..W7.). Condit has continued to think about this issue in her new emerging artistic work through the topic of the avatar. We nonetheless here draw inspiration from dance researcher Josefine Lofblad (2018), who explores the problem of archives in dance performance. She relates to

what Andre Lepecki terms the 'will to archive', a feature witnessed in contemporary choreography and performance. Some reenactments of previous performances are done through such means and media that, in them, the body and archive become one and the same **(Lepecki 2016,** 120). In Lepecki's view, bodily archiving- or reenactment - can set free intrinsic, though not yet utilized, possibilities performances entail. He writes that:

> one reenacts not to fix a work in its singular (originating) possibilization but to unlock, release, and actualize a work's many (virtual) com- and incompossibilities, which the originating instantiation of the work kept in reserve, virtually. (Lepecki 2016, 120)

In critically redressing the experience of rehearsing and performing a previous theatre piece via a video of an interview in which Condit's full body, gestures, and poses are visible, and by performing with the video live, *The Actress* seems to accomplish what Lepecki suggests performance to be able to do. Creatively playing and performing with the video allows for a surplus - different readings and outcomes to be tested with. In the case of *The Actress*, the digital archive - the video - redefines the border between past and present situation. The traces of the former actress are present, but they are cut, redressed, and in a state of becoming through their interaction with the live performer in front of the audience. Condit's own embodiment obviously bears traces of her previous performance discussed in the video, her performance in the video, and is inscribed with the techniques and relationalities that her acting practice have engrained in her. 'By embracing the difference and alterations, always bound to repetitions and transmission, reenactments, by implication, challenge or even entirely suspend authorial control of the original performance' (Lofblad 2018, 6). Here it is especially the embodied agency of the actor that is suspended, and a variety of new potential forms it could take are pointed to.

Joa Rug's **Goahug.net)** artistic doctoral research instead addresses one element of a performance and training practice called *Body l¼ather*, with origins in Japan in the work of Min Tanaka. This is the hands-on work of the *Manipulations.* This part of the training method is about physical intervention on its practitioner's body. In it, the 'giver' helps the 'receiver' to become aware of her or his body parts by sensing the impulses the 'giver' offers to support the alignment of the 'receiver'. In his research, Hug is specifically interested in how sensing, perceiving, and reflecting intertwine and feed each other in the *Manipulations.* He believed that the reflective stance was not sufficiently understood or appreciated by *Manipulations* practitioners and in theorizing about bodily knowledge related to physical performance. After years of working with the *Manipulations* as a shared duo practice, Hug began doing the routine alone, imagining the impact of the 'giver' on his receiving body. With his research interest in mind, he initiated a form of immediate writing, jotting down thoughts and words that came about during his practice. This formed the basis of a new approach to training and performing that he termed the *research score* which included imaginary ways of doing the *Manipulations* and writing about immediate insights. In fact, through it, he became keenly interested in reflecting through practice and in how the *research score* in and of itself could be considered a medium of artistic research.

For his second doctoral artistic work, he invited five artist-researchers and performers to practice and reflect upon the epistemic potential of this practice. Alongside Hug, the group included Outi Condit, Riikka Theresa Innanen, Tashi Iwaoka, Paula Kramer, and Josh Rutter. After nearly a month of exploring the work together and crafting new applications of the research score, the group presented its findings through a lecture-performance-installation in the fall of 2016 at a dance studio in Theatre Academy of the University of the Arts Helsinki. The *Reflecting* with *Practice: The Research Score as a Medium of Artistic Research* installation exposed writings produced by the research score, research articles by Hug, video material on practicing the research score, as well as interviews with the group members on their views about the relationship between the practical work and the research articles. Additionally, Hug gave a short lecture about his work and the

collaboration with group. Then the group members physically demonstrated and performed the *research score* together. One mode in which the *research score* was adapted by the group was that the bodily reflection happened by focusing on a shared concept, and instead of writing, the reflective associations were spoken aloud. This time, the concept was suggested by a member in the audience. The simultaneous processes of perception and thinking by the performers included small bodily gestures mimicking the *Manipulations* and intermittent utterances of words and sentences. Together, the physical activity that they undertook by lying on the floor with their heads in the centre of a circle formation and the words echoing in the space conveyed something that had connections and discrepancies: something that surpassed their individuality and instead underlined co-embodiment. It is a sensuous body inseparable from a gesturally active body and thinking one that affects the kind writing (the group's writing was exhibited on the wall) or speaking that the *research score* generates. In addressing different chosen words or concepts, the *research score* as a form of bodily thinking seems to generate manifold embodied insight on them. The collaborative application of the *research score,* together with the group, highlighted the potentials the score has for addressing different thematics and instigating hybrid texts based in co-embodiment.

The intertwinement of the imaginary other impacting the sensuous and gestural physical work undertaken in the *research score* and the sharing of the work with others and the interlocking of reflective outcomes in a sea of shared words is again another idiosyncratic performative embodied configuration that calls for further analysis. It begs the question of how the imaginative materializes and moves sensuous-reflective bodies. It bears some similarity with Kellokumpu's perceptive reading practice. Like both of them, in her technological and archival performance, Condit also introduces a specific trans-corporeality that emphasizes movement across bodies, interchange and interconnection between various bodily or material natures, and underlines that the human is always inter-enmeshed within the more than human world **(Alaimo 2010.** 3).

All three doctoral research projects have genuinely taken an experimental approach by which the candidates have explored means to extend their own artistic practice. In doing so, they have also positioned the performing body in new ways. They all thus involve remaking, rethinking, and learning. As the performing human body still holds a central position in this work, theirs could be understood to relate to and challenge more conventional somatic approaches and performance practices that likewise wonder about the abilities and potentials the human body entails. However, important questions to consider in redressing embodiment are the kinds of motifs and insights that guide its generation, especially when it is concerned with artistic research. How does the notion of artistic research itself guide this work, how does artistic practice do so, what about personal experience and the artistic techniques inscribed in the bodies of artists-researchers, and finally, what is the role of theory in this? It is through considering these kinds of questions that change in bodily conceptions might be most strikingly highlighted. Above, we have pointed to some salient features of embodiment we consider each practice to offer insight into. However, the doctoral candidates themselves offer further insight into the above questions as they continue to complete their doctoral research. They, likewise, can offer a different view on their processes as they have embodied them from a different perspective than we have. All these three candidates are working on what we term the commentary, a reflective articulation of the overall research process, in multi-medial format. They are either using the platform of the Research Catalogue **(www.researchcatalogue.net)** or the platform created for the publication series Acta Scenica (www.actascenica.teak.fi).They are earnestly attempting to allow the artistic methodology they have crafted to inform the format their reflections take. Thus, they are critically looking to alternative formats of research publishing.

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choreography, embodiment, knowledge/knowing, performance, somatic, subjectivity

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' THOUGHT PIECE

MAKING AND THE CHOREOGRAPHIC SOMATICS, EMBODIMENT AND SUBJECTIVITY

Thomas Kampe
Body-Soma-Self
Re-embodying Dance Research

ABSTRACT

This chapter discusses possibilities and workings of critical somatic arts research from a practitioner perspective. The author debates questions, processes and problems concerning his research towards the integration of somatic processes within performance- making and training contexts. The chapter gives an insight into issues arising from the application of Feldenkrais Method®, a key twentieth century somatic modality, as preparatory, enactive tuning and emancipatory ethical process within performing arts research.

The dance/somatic nexus offers an exciting field for embodied and artistic inquiry. Many emerging or experienced dance practitioners feel inspired towards researching through or about the integration of somatic processes within dance making, performance, or training contexts. The workings and effects of somatic practices as choreographic resources are well worth unpacking.

In this short text, I aim to raise some questions and inspire activities which might be useful within a somatic research context. Are somatic practices not already inquiry based, offer action/reflection cycles, guide us towards a 'bracketing' that can aid self-reflective practice, and aim to examine existing patterns in order to explore yet unknown emerging ways of interacting with the world?[1] How do we unfold the workings of distinct somatic practices and articulate them as methods within our practice-led research?

Gesa Ziemer (2009) reminds us that artistic research can activate conditions for embodied inquiry 'where linguistic eloquence is being slowed down, where we are disoriented and touched at the same time to perceive something' **(.?.; - ..?..QQ).** She suggests that these new somatic knowledges are potentially socially transformative and empowering for participants. A PhD inquiry offers a critical space where we can reimagine somatic practices - beyond their, at times, either 'disguised-religious'[2] or commercialised contexts concerned with wellness and self-improvement - into a critical and artistic realm. At the same time, we can re-embody and displace choreographic processes beyond the pressures and conventions of production, spectacle, and commodification. How do we articulate, probe, and move from ideologies, ethics, and body-politics affiliated to our practices within our inquiry? How can we critically reflect on and understand our own somatic biases and not get trapped in the jargon and pseudo-scientific processes that we might feel attached to in our favourite practices?

Isabelle Ginot (2010) points us to the problem that - within the often self-referential somatic discourses - notions of 'belief' tend to override critical scholarship or practice. While Ginot proposes that somatic discourses tend to draw on science to promote a 'form of homogeneous, non-historicized, almost eternal truth' **(Q Q(?..QW.,** 15) that excludes cultural variations or the body-politic, she also points towards the possibility to 'investigate and construct somatic practices as practices of empowerment' **(Ginot 2011,** 5). Does my chosen practice activate the dancerly agency of the participant?

My own PhD inquiry was concerned with investigating the possibilities of applying the Feldenkrais Method®, a key western 20th century somatic practice, within performance-making contexts. Within my research I was interested in probing and articulating innovative processes of performance-making and their relationships to the emerging product and agency of collaborating participants **(Kampe 2013)**.[3]

The non-goal-oriented and subjective orientation of the Feldenkrais Method, concerned with the recognition of the emergent malleable human being in 'co-dependent interaction with the outer world' (I.½. !. §?.), started to open up new and changing research questions throughout my process. These questions shifted from initially reductionist questions concerned with vocabulary development and methods of transmission of somatic practices into choreographic resources, to bio-psycho-social questions concerned with enhancing affective agency and choice-making capacities of performers within co-constructive performance-making processes. Questions, insights, and processes emerged and disappeared through the multi-modal mess of reflective practice and contextual research. The consistent critical engagement with my practice over a prolonged period enabled me to identify relevant emerging questions. Engaging in dialogue with my supervising team, and presenting my work in academic and professional contexts, also served as invaluable peer-feedback processes to identify the currency and relevance of my inquiry within and beyond my field of study. What limitations, questions, or undisciplined practices might emerge through my bodily doing and undoing?

Perhaps in hindsight, the most important aspect of my practice became the testing of ways of weaving the dignified eco-humanist ethics of the method into the creation process - working in unruly and non-corrective ways, giving time for observation and discovery, for self-questioning, for 'working with the person' and not with bodies (Feldenkrais 2010), and for putting into question ways of being in the world within the constraints of a creation process: Who are we as makers? How do we interact in nondominant ways within dance-making processes? How do I respect the self-transformative potential of somatic processes within a choreographic process? Are we re-choreographing our perception and vulnerability in the making? Are we re-embodying being human?

Philosopher Arran Gare (2013) argues for an emerging culture of 're-embodiments' as a

> reaction against a culture that has pretended to become progressively disembodied, free of the constraints of embodied existence. It is this pretence of disembodiment that has enabled some segments of society to engage in a plethora of activities - ore mining in third world countries, development of bureaucracies with global reach, air travel, mass consumerism - that are disembodying third parties, stripping their communities of their own embodied form. **(Gare,2013)**

Feldenkrais-informed somatic interventions are concerned with exploring new modes of re-embodying corporeal modes of interaction with the social world. Feldenkrais' lessons facilitate conditions for the participant to question and improve their ability to sensorially engage with their lived environment. They aim to foster an ability to make new and non-habitual choices - always in dialogue with a caring, curious, and critical 'witness' **(Feldenkrais 1981),** including the self-witnessing individual.

In my own research, I explored Feldenkrais' dialogues as preparatory processes, as kinaesthetic-tuning scores that can aid distinct choreographic vocabulary development, and as critical perturbations that deliberately defamiliarised already created material. Research participant Alenka Herman described the effect of such somatic probing within the process of reworking a solo piece:

> I have a problem setting any material today. Some things are beyond reason - I cannot understand everything I am doing, everything I do. It feels now like everything I did in original solo is an alien element. I don't know exactly what the solo is about anymore. I only want to explore more.[...] There is a lot of work in undoing. **(Kampe 2010,** 49)

Tasks for being/doing

Somatic practice as preparatory process:

How do you design a process concerned with practicing being observant in the world? How do you construct and give time for a practice that is not goal-oriented towards a making outcome, but concerned with giving time for re-embodiment and for self-observation through not only inward sensing, but also outward observation?

Can you articulate and construct several different practices, of different activities, lengths, or modes of interaction with the world or each other? This might involve a still practice, an explorative moving practice, vocalisation, or touch interaction. During several research projects, I introduced Feldenkrais practices as preparatory-processes, supporting modalities that challenge visual perception as a privileged mode of process engagement. The combination of verbal instruction, as well as questioning in Awareness Through Movement® lessons (ATM) and haptic dialogues as found in Functional Integration® (FI) hands-on dialogues, often went hand in hand with the eyes closed practice of process-participants. Research-participant Rachel VonMoos commented on the non-linear effect of such preparatory practice on the process of dance-making:

> I felt a strong readiness to enter my own work... Connecting the morning experience with the solo I was making in the afternoon was a very inspiring aspect for my creative process. During sessions ideas/images would come up, structures for explorations,...all these to be 'used' in the afternoon. I worked with some of the 'instructions', as restriction, not achieving the goal. (Kampe 2010, 49)

Process-participant Simeon Perlin described that such practice 'bled into rehearsal and performance' **(Kampe 2016,** 13). Alenka Herman commented on the non-linear effect of such preparatory practice on the process of dance-making, 'as all the information was still in the body, and I felt like I was opening doors every day for new things' (Kampe 2010, 49). Collaborator director/writer Julia Pascal echoed such sentiment: '..You are always opening; opening new rooms in the house, opening new doors, opening new experiences' (Kampe 2016, 9).

Such preparation might also involve a reflective writing or talking practice. How do you document and evaluate these processes, and what can you glean from the feedback? The research project *Tteave* (Kampe 2013), part of my PhD portfolio, involved peer discussions, time for note-taking, and plenary sessions at the end of each day. Here participants would write, discuss, and verbally share with the group the impact of somatic preparatory practices on their artistic processes. Research-artist Adi Lerer commented on the relation between preparatory and evaluation processes:

> The format of the week was very helpful; the ATM lessons in the morning and the following improvisations set me off to experiment with my piece. The plenary sessions at the end of the day helped to have a closure to the day, share, listen, exchange impressions, which gave a focal point where you felt that you are not alone. **(Kampe 2010**, 49)

Somatic Tuning Scores for movement exploration and generation or development of choreographic material:

How do you activate a transition from a somatic educational (or therapeutic) process into a creation practice? How do you facilitate the transmission of heightened awareness within a slowed-down state to a probing of spatially and dynamic exaggerated action? Do you work deductively to prepare processes for a specific function (e.g., exploring the articulation of hip flexion and extension in order to test level changes that demand fluid coordination in pelvic and legs, or a working on improved function of the feet in order to create material based on walking, turning, or balancing)? Do you think of the function or outcome first and then design a

somatic inquiry around it, or do you work inductively, where functions or choreographic material emerge organically through loosely led exploration from the initial somatic inquiry? Do you give time for discovery there, or do you want to prove or test something - an embodied hypothesis?

During the research project 'Releasing the Archive' (2015/2016), I designed the use of ATM and FI touch interactions as direct resources for choreographic movement generation.[4] Performers were given time immediately after ATM practice to explore modes of enquiry and emergent unfamiliar movement patterns within improvisational contexts; minimal verbal intervention allowed for a foregrounding of kinaesthetic experience as a resource for enquiry and the setting of material. Functional topics were chosen in preparation for distinct vocabulary questions, including three-dimensional use of torsos in partnership situations, or sequential use of the spine and limbs. Dancers were also introduced to sharing hands-on FI practices to explore the articulation of the pelvis and legs, in order to support the stylistic and technical needs of the early Modernist dance approach re-activated in the process. Participating dancer Xin Ji suggested that the chosen somatic processes 'always seemed to prepare the perfect muscles, joints and bones for whatever task we would be doing that day' **(Kampe 2017),** and participant Karl Tolentino identified Feldenkrais' lessons as 'a gateway' where 'our experience is prepared' (Kampe 2017).

How do you construct the transitional phase between the somatic-educational part of your inquiry and the artistic construction process? What kind of somatic topics or narratives are you attending to and why?

Layering somatic learning strategies into the creation process:

How can you layer somatic learning strategies as artistic modalities throughout your process? Within the Feldenkrais Method, action/reflection cycles with reflective pauses are key modalities to facilitate learning. In similar ways, working in slow and comfortable approximations - allowing movement inquiries to be unfinished and leaving time to revisit material for improvement at a later stage - is an important process strategy. The learner's curiosity is stimulated through strategies of the setting, increasing, and taking away of problems, and a unity between thinking, sensing, feeling, and doing in interaction with the world is fostered through verbal guidance of the facilitator. More so, an instructing-through-questioning is a consistent strategy within the somatic learning process to disrupt traditional hierarchies between teacher and learner and to facilitate an environment for 'co-enquiry' **(Igweonu 2010).** Within the one-to-one Feldenkrais lessons, the main somatic learning modality is the use of touch interaction that aims to support and clarify **O ywerant 2001).**

I realise that I work through long periods of allowing for the unfinished - encouraging variation, working through gradual improvement, working in verbal feedback dialogue, and through touch interaction with dancers. I have often worked with colleagues who set material, correct, or strive for high levels of precision and performance quality quite early in the process. My Feldenkrais-informed practice has allowed me to work confidently in more open-ended and co-facilitated ways, yet this feels like a vulnerable practice full of uncertainties and not-knowing.

The rehearsal process for the project "The Dybbuk" (2010) included an application of a dialogic and questioning approach in the rehearsal process that allowed for trial and error, even during the run of the performance. The effects of such an open directorial stance were described in an interview with participant Simeon Perlin as 'I don't feel that I'm being told to do something; I feel I am being encouraged to discover something in myself' (Kampe 2016, 10). Performer Stefan Karsberg identified such an approach as 'liberating for the ensemble and the individual' (Kampe 2013).

Can you identify relevant modes of somatic knowledge creation within your somatic process that might disrupt traditional dancer-choreographer hierarchies or modes of production, or that can function as choreographic process tools? Can these help you test your own position as a researcher/artist?

Somatic processes as tools for intervention/perturbation/strange-making:

Many somatic practices are designed to disrupt or make strange habitual and normalised behaviour. The Feldenkrais Method offers a whole array of disorientation strategies, constraints or perturbations - designed as interventions - that allow us to revisit and improve or change old or 'sedimented' movement patterns from within[5]. In a recent collaborative project with choreographer Carol Brown on re-somatising the choreographic practices of Modernist dance-maker Gertrud Bodenwieser, we used somatic processes to question traditional ways of choreographic transmission and of inhabiting key vocabularies and principles of dance material.

Key questions here were: How do we re-interpret learnt or codified material after experiencing a somatic learning situation as part of our research process? How can we facilitate somatic interventions, at any time in our process, that allow participants to experience the well-known in new ways from within, and to disrupt or improve an embodied understanding of the performed material? What somatic agency does such permission to disrupt and unlearn within a dance-making process foster? What qualities of performance and curious engagement emerge through such culture of intervention and disruption?

Research collaborator Julia Pascal suggested that such permission to disturb 'eradicated fear from the rehearsal process' (Pascal cited in **Kampe 2013,** 30) affected the performance qualities greatly. Dancer Xin Ji described the effect of such culture of somatic interventions as supporting ways of 'moving without censoring myself' (Ji cited in Kampe 2017, 86).

How would you articulate processes in your research that are designed to disrupt or undo the given? How do you document and evaluate the effects of such disruption? These might not always be glowingly positive, but disorienting to the participant in threatening ways.

Testing a *soma-ethics:*

Can I articulate the ethical dimensions of my somatic research project? Do those differ from the ethical dimensions of the somatic processes that I am drawing on? Can such differences open out further potential for creative inquiry? At what point do the ethics of choreographic research or production converge with or differ from the ethics embedded or embodied within somatic learning processes? What does this mean in practice? There are traces of articulation of ethics in Feldenkrais' writings or talks, and these have both emerged from, and are embedded within, the practice-dialogue between facilitator and learner. They have also been influenced by ethics articulated within the historical and cultural context of the articulation of the method. It took me a long time to identify and attend to an ethic embedded in The Feldenkrais Method which subscribes to a working in *non-corrective* ways *with* the *dignified* person, not *on bodies*. What happens to my artistic practice through the application of a soma-ethics? Does this limit or liberate my processes?

Is it enough for me in my research to draw on ethics formulated by somatic practitioners, or do I wish to extend my thinking and doing towards contemporary discourses outside the somatic realm **(Gare 2016; Firth 2016; Rose.2008)** concerned with bio-ethics or embodiment, to contribute to a 'somatic ethic' as 'a constitutive feature of contemporary bio politics' (Rose 2008, 48)? What is the meaning of my practice outside of my sheltered studio/laboratory context? Does it need to resonate beyond my research context to find trans-disciplinary value? How do I articulate, test, document, and evaluate a soma-ethics as a critical practice?

Notes

1. Thomas Hanna called for a project of 'Somatology' (1973; 1986), partially referring to phenomenology as philosophical project that values first-hand lived experience. Moving beyond Phenomenology, which provides us with a quest for self-reflection or bracketing as part of our research journey, for Hanna Somatology allows yet for a broader study of 'self-experience' as 'an organic and integral part of our psychological and physiological beings' (1986). somatics.org/library/htl-somatology.
2. Neudorfer (2012) suggests that 20th century Western body cultures operated as invisible or disguised religions. Drawing on Luckman (1991) and Bry (1924), she argues that Western body- and rhythm-cultures, understood as proto-somatic practices, served as vehicles for practices of spiritual meaning and communal orientation in the period before and after the Weimar Republic (Luckmann 1991; Bry 1964).
3. Feldenkrais referred to his lessons as 'compositions', 'improvisations', or 'Jazz' - in movement- and described his hands-on practices as processes of 'dancing together'. He aimed to foster a choreographic thinking within his numerous somatic inquiries or lessons, a thinking 'without words, with images, patterns, and connections' (Feldenkrais 2010, 88).
4. Collaborative project with choreographer Carol Brown and the New Zealand Dance Company (NZDC) on re-somatising the choreographic practices of Modernist dance-maker Gertrud Bodenwieser (1890-1959).
5. Phenomenologist Elizabeth Behnke indicates four 'approaches' towards empowerment of the participants in her activist 'Embodiment Work for Victims of Violation' (Behnke 2002). Facilitating an ability to self-recognise and to transform habitual 'sedimented' movement patterns form an important aspect of her work.

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choreography, embodiment, ethics, performance, process, reflexivity, somatic

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Thomas Kampe (Ph.D.) hos worked os o performing artist, researcher and somatic educator across the globe. He works as Senior Lecturer at Bath Spa University, UK, where he directs the Creative Corporealities Research Group. Collaborations include work with Liz Aggiss, Hilde Holger, Julia Pascal, Tanzinitiative Hamburg, Somatische Akademie Berlin and with Carol Brown on re-embodying the practices of choreographer Gertrud Bodenwieser. His research focuses on critical somatic legacies and he recently edited JDSP Vol. 9. (2017) Bodily undoing: Somatics as practices of critique with Kirsty Alexander. Thomas is a practitioner of The Feldenkrais Method® and editor of the IFF research Journal Vol. 6 (2019): *Practices of Freedom: The Feldenkrais Method and Creativity.*

Researching (in/as) Motion
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' SCORE

SOMATICS, EMBODIMENT AND SUBJECTIVITY WRITING AND LANGUAGING

Zoe Poluch & Cara Tolmie
Sensory Literacy

ABSTRACT
Sensory Literacy is a moving-into-writing-into-speaking score practiced and developed by dancer and choreographer Zoe Poluch and Cara Tolmie, artist working with performance, experimental music and moving image. The score offers a way of translating embodiment, of documenting the sensation of experience, of materializing time travel. In practicing and performing the score (it was used in the performance "Aphelion Slip") we wonder how the sensory choreography given by the composer is a form of writing and if the sensory experience had by the receiver a form of 'reading'. How might we see the material produced from this practice as a map of associations, of potentiality and translation? What might this tell us about the condition of our bodies both as readers and writers? What do we lose or gain through this mediation via individual interior experience? What does it mean to relate to this mediated testimony?

› A moving into writing score by Zoe Poluch and Cara Tolmie.

› A one-room, two-person, three-step artistic research practice.

› An impromptu choreography, an expanded writing practice, a performance experience, and a process of documentation.

One

› The composer conducts/generates/performs a choreography specifically for the senses of the other person. This is a spontaneous choreography, of an undetermined duration. It can involve any and every combination of object and/or sensorial experience and is intended to stimulate the feeling, seeing, smelling, hearing, and tasting senses of the receiver.

› The receiver accepts/admits/experiences the choreography and commits to memorizing/documenting/recording the entire composition as it is happening.

Two

› The receiver writes immediately after experiencing the composition. They write from an entirely subjective perspective and try to transcribe/document/translate/record as much of the concrete/potential/hypothetical sensations/associations/experiences as they can recall.

› The composer may choose to play music in the room as the receiver writes.

Three

› The receiver reads their text composition out loud to the room (preferably into a microphone).

› Switch roles and repeat as often as desired.

choreography, documentation, memory, senses

CONTRIBUTOR(S)

ZOE POLUCH

Zoe Poluch has the unique capacity to make the most simple questions into complex investigations, and thus the format of a bio into an impossible endeavour. Her practice spans from instigating practice based collaborations to dancing poems about dance, in a detour across stage performances, sound choreographies and movements of the social life. Her deeply critical eye for the contemporary dance scene is based on a long term and practice-based interest in the moving body. As she teaches, dances, talks, writes and thinks, she does it with a precise gymnastics of the senses. Zoe completed her masters degree in choreography at DOCH, Stockholm in 2012. Since then she has not developed one distinct choreographic interest or signature, but instead experiments with the different shapes of writing, dancing, organizing symposia, performing, collaborating, choreographing, reading and talking.

CARA TOLMIE

Artist Cara Tolmie (born 1984, Glasgow) works from within the intersections of performance, music and moving image. Her works probe the site-specific conditions of performance-making by finding ways to vocalise and place her body that access the political and poetic capabilities of physical, written and musical languages. Recent performances, such as Till It Feels Alright (2015) and Incongruous Diva (2016) look more specifically at the affective economies that attach themselves to the role of 'The Singer'. These works ask questions about whose emotions the singing voice acts as a locus for and tests ways that the performing body can disrupt the flows of value that profit from this voice.

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' ESSAY ' SCORE

DOCUMENTATION, EXPOSITIONALITY AND PUBLICS

SOMATICS, EMBODIMENT AND SUBJECTIVITY

THEORISING, PROCESSES AND REFLECTION

Joanne 'Bob' Whalley & Lee Miller

Somatics *I* Intersubjectivity

'Moving Thoughts on Intersubjectivity'

ABSTRACT

This writing seeks to reflect upon the space in-between the work and its reception in order to consider how knowledge is created and exchanged. The principle of the 'in-between' is central to this writing, recognising as it does the spatial dynamic that is often overlooked in the co-creation of knowledge. Thus, 'knowledge' is positioned not as a solo offering, but as a communicative and vibrant act of exchange. In this context, the knowledge generative possibilities of arts practice become clearer, as the intersubjective is a more evident terrain of enquiry than might be the case in more •traditional' forms of knowledge dissemination that might more typically be understood as having a singular direction of travel.

Offering a piece of writing about the intersubjective in artistic research provides us as writers the space to think about why we feel the moment of the 'in-between' as being pivotal in the context of knowledge generation. Artistic research, we argue, is only of value if those generating the practice can speak with lucidity and fluency to the imagined recipients of the research. As practitioners, we might engage in a series of actions that allows us to 'know' something (we might call this research, we might call this training), but for 'knowing' to become 'knowledge' there must be a process of communication, whereby an act of exchange allows what is known by one subject to be transmitted to another. Thus, the 'in-between' becomes, for us at least, a significant moment in understanding the manifold possibilities of artistic research.

As a pair of artistic researchers (we completed the first, and to date only, collaboratively generated practice as research PhD here in the UK in 2004), we have spent the better part of two decades making interactive performance work across a variety of sites and contexts, all of which have generated knowledge through the presence of audiences who activate the enquiry through their engagement. This short piece of writing seeks to interrogate the bodily experience of intersubjectivity in the performative exchange. In order to do so, we intend to side-step the bodily for a moment, and dwell in the image - as if images can be experienced without the body. The moment of the intersubjective exchange, that tricky moment where one self encounters another (or multiples of either position), and in trying to conceptualise what is happening, we rediscovered this image by Alfredo Jaar. This is from his 2002 installation *Lament of the Images*.

Alfredo Joor **MoMA** 2002

He says of the work 'images are important. Very important. In creating this work, I was trying to lament their loss, mourn their absence. In doing so, I ended up creating a new image, which is unavoidable. An image of an intense blinding light that could possibly become the blank screen on which we project our fears and our dreams' **(MOMA website).**

Thinking a bout what happens between bodies when using practice as a means to generate and articulate research, it is easy to for us to think our work holds a significance, a meaning, only for our viewers to be met by something blank onto which they project their own meaning. In terms of knowledge generation, (as opposed to what we might- problematically- term a 'pure' arts practice), we are reminded that it is an incredibly risky thing that we do; exploring that space between bodies, between ideas, as we craft / tell / show / make / perform / interrogate / reflect, then do it all over again. In practice our research processes reticulate as much as they generate, in this moment of exchange they cleave - in both senses - bringing together and pulling apart.

To some extent, this assumes that something must be happening in the moment of exchange. Even our decision to articulate it as a 'moment of exchange' strongly indicates our bias towards the belief that the interaction needs to be an active one. Primarily, this bias is driven by the feeling that the subject generating the practice and the subject receiving the work (or multiples thereof) are required to be active participants in order that the practice might claim the status of research. It seems self-evident that without an active maker, there can be no research imperative. Similarly, we believe that without actively engaged participants, then the work cannot be successfully weighed as to its contribution to the broader project of knowledge creation. Simply put, the intention to make practice which claims the status of research is not enough. There must be a process of reception which interrogates and scrutinises the methodologies and the outcomes. We will consider those moments of obvious and explicit interaction throughout the course of the writing, but it is our belief that all practice that wishes to lay claim to the status of research must have the capacity for some form of intersubjective exchange built in. Without exchange, how might the status of knowledge generated be tested?

As we have discussed in our book *Between Us: Audiences, Affect, and the In-Between* (2017) since the early years of the 20th Century, psychologists have been considering the effect of an audience and the behaviours of those engaged in an activity. Norman Triplett's explorations led to understandings regarding the presence of an audience upon the completion of a task, with the presence of the audience having implications for both improved response, as well as the potential for an increase in social inhibition. In these early experiments, the audience was offered as a force, like gravity; their presence impacting upon the execution of a task for better or worse. Unsurprisingly, these early experiments focussed upon the impact the audience had on the actant. The exchange was thus positioned as a one way process; the audience can affect the performer, but there was no consideration of the potential impact of the performance upon the audience. This is not offered as a critique of the experiments, rather it is to highlight the cultural assumptions upon which such experiments draw. Triplett, and those that followed him, saw the audience as a mass, a singular unified body that because of its collective construction has the power to stand in for society at large. There are analogues with the need for practitioner-researchers to offer a discussion of the *who* their practice might be for, but understanding who your audience might be is only one part of the equation. Significantly, it becomes necessary for the role of the audience to be considered in the active generation of the knowledge. In order to make any headway in understanding what passes between the audience and the performer, there is a need to consider the physical space between, and what might happen therein.

In his book *Thirdspace: Journeys to Los Angeles and other Real-and-Imagined Places*, the cultural geographer Edward Soja argues that space is as important as history and society, and that 'the spatial dimension of our lives has never been of greater practical and political relevance than it is today' **(Soja 1996, 1).** What we hope is that these pages will open up a space between / beside /beneath / above /through you and your practice, and apply a wedge / a deviation / a sorbet / a smear / a spanner in the works. As Winfried Fluck states, boundaries between imagined and real places become blurred, 'in order to gain cultural meaning, physical space has to become mental space, more precisely, imaginary space' **(Fluck 2004,** 15). It is this blurring from actual space into thought space that we are interested in, and throughout our time together (and apart) we want to find a place where we centimetre (it's like inching, only even slower) our way forward towards meaning.

Despite the many shifts made in the landscape of contemporary performance practice, shifts that have attempted to take account of Meyerhold's assertions that 'the crucial revision of a production is that which is made by the spectator' (in **!I. - -.! .Q,** 7), the critical frameworks remain indebted to the principles of textual analysis that position responses to performance as an adjunct of established literary forms. In some ways it would appear that the paradigmatic shift within performance theory from, a semiotic approach to dramatic criticism to an engagement with Merleau-Pontian phenomenology, has led to an understanding and

Resilient Practices:

The peculiarity of an individual's practice-as-research is not usually described as a steady process. Artistic research does not, and cannot, aim for equilibrium, being contracted and imbedded in the commitment to seek out new knowledges and/or substantial new insights. And yet, these are messy practices, and ones which have the capability to mess you up, and mess you around.

These scores may seem ephemeral and insubstantial, but aim to stand their ground. They speak towards an ecology of resilience which describes a practice that 'rolls with the punches', rather than aim for a steady-state. The problems of subsisting a project, to remain effective, and to also reside in your research project, are no mean feats. To withstand and/or to recover, whatever your refractory project needs, requires similarly stubborn materials.

Moving Through:

The act of process asks a lot from the practice-as- researcher. Sometimes the 'asks' of artistic research require a kind of impossible folding, to both situate yourself in an existing body of work, and to propel yourself forward in new territories.

What if we celebrate this 'folding', actively seeking out an anteroposterior experience? To pass through from front to back.

Be like an x-ray: envisage the front and back of your artistic practice. It has already begun, where will it end?

acceptance of the body as an important site of knowledge creation. That said, this is a conceptual shift, one that accepts the value of the body as a site of generation, while still expecting a lexical articulation of said understandings to dominate. Matthew Goulish offers a rather elegant embracing of the body when he asks:

> How do we understand something? We understand something by approaching it. How do we approach something? We approach it from any direction. We approach it using our eyes, our ears, our noses, our intellects, our imaginations. We approach it with silence. We approach it with childhood. We use pain or embarrassment. We use history. We take a safe route or a dangerous one. We discover our approach and we follow it **(Goulish 2000,** 46).

This idea of creeping up, or centimetering forward recognises the bodily in the cognitive. Being practitioner-researchers we might find ourselves asking what knowledge can 'do', being both aware of how practice might bring about and respond to paradigmatic shifts, but also to take care and hold close to the temporary knowledges which might occur through, around and because of our various practices. If we accept Eve Kosofsky-Sedgwick's assertion, that 'the methodological centrality of suspicion to current critical practice has involved a concomitant privileging of the concept of paranoia' (!f2. .2f :§ .g - --?..QQ?..,125), and recognise that this has happened contiguously with the languages of embodiment and the somatic finding their way into the discursive strategies to explicate experiencing performance, then the result might well be that bodies find themselves occupying a state of high anxiety as the experiential struggles to find comfort within the discursive strategies of the paranoid / schizoid. Or perhaps the inherent suspicion that comes from a critical engagement, results in a difficulty in trusting that our experiences will yield 'data' that can be understood without a critical framing. And that we find ourselves in a project which continues to foreground language, which might in part suggest a tendency to overvalue words in the articulation of the somatic. Perhaps there is no surprise that Sedgwick feels we have a suspicious response to texts. What both Brennan and Sedgwick seem to be advocating for is an epistemological shift, one which allows for the felt sense to be a significant part of knowledge creation. We wish to extend this. It cannot only be the felt-sense of the practitioner that is validated, but must also include the feeling-readings of the audience in any practice-as-research context.

Fly Around the World:

The artist, Tomas Saraceno, imagines an ethical collaboration with the atmosphere, what he calls the 'aerocene', where air-filled globe-like sculptures travel across the world propelled by the heat of the sun by day, and infrared radiation from the Earth at night. They can be both controlled at altitude and capture natural jet streams. These are dreams of post-fossil-fuel travel.

After the Anthropocene, what will your research look like? Draw a diagram, and send it into space.

The space in between the performer and the audience thus becomes of primary import as we begin to interrogate the role of the somatic - not just for the practitioner, but significantly for the understanding generated 'beyond, beneath and beside' (Kosofsky-Sedgwick 2003, 125), the practitioner and the audience. This space has traditionally been considered through proxemics, reader response or a combination of both. In

his book *Performance,* Julian Hilton turned to the work of 1960s anthropologist Edward T. Hall as a means to understand the geographies and architectures of performance. Hilton foregrounds the importance of a proxemic engagement as a means to unpack the interpersonal exchange within performer / audience dynamics, and how distance and proximity might impact upon potential readings. Hilton's overview takes Hall's socially grounded concepts and applies these ideas to the field of performance practice. There is clear and immediate value in this approach. By taking the four striations offered by Hall, Hilton is able to begin to encourage the reader to think about her experience as a spectator. By offering some clear examples, he discusses the audience's relative distance from the stage, and considers this through the lens of Hall's proxemics. Hilton suggests that '[m]an's sense of space is closely related to his sense of self, which is in an intimate transact ion with his environment' (Hall in **Hill and Paris.2014,** 6).

Leaching of the Gold:

To leach; to embrace the act of percolating.

Drain / filter / percolate / filtrate / discharge / strain / leak / separate

If you 'trim the fat', and let the extraneous material drain away, what is left?

Describe the 'remains' of your artist research in three words.

While the literal space in between the audience and the performance is of significant import (and again, for a more thorough investigation please see *Between Us* - 2017), for the purposes of this writing, it is the very presence of the bodies of an audience, and their necessity in the making of meaning that resonates. For Ranciere, the co-created text is a return to the sensibility of classical antiquity, in which the 'being apart' of the stage was enveloped in a continuity between the 'being together' of the signs displayed by the representation, the being together of the community addressed by it, and the universality of human nature **(Ranciere. 2009,** 61). This sense of community as central to the generation of meaning, is something that Ranciere believes has returned in light of more radically open texts that require active involvement from the spectator. Perhaps unsurprisingly, phrases such as 'co-creator' abound when discussing an audience's relationship to open texts. These shifts in understanding how an audience responds to the material presented to them, or perhaps more accurately, how an audience *activates* such texts inevitably leads to questions of democratisation and empowerment. As immersive and interactive performance practices become more familiar to mainstream audiences, what an audience *is* or perhaps *does,* increasingly interests academics and cultural commentators alike. To return to Ranciere:

> Even if the playwright or director does not know what she wants the spectator to do, she at least knows one thing: she knows that she must *do one thing* - overcome the gulf separating activity from passivity (Ranciere 2009, 12).

Helen Freshwater's overview of audiences helpfully considers such terrain in her discussion of interactivity and the move towards immersion. However, the idea that to be more involved is to have more control, or that the invitation to engage is tantamount to a democratic space, is to somewhat misunderstand the complex and shifting power dynamic in performance practice. As Roberta Mock suggests in her essay "Experiencing Michael Mayhew's *Away in a Manger:* spectatorial immersion in durational performance" (2015), audiences do not necessarily come equipped to encounter performance practice and they might need to prepare, '[t]o use Jacques Ranciere's terminology, a spectator has to be taught (or else teach herself) how to be emancipated, to be free to find the ways inside a performance that an artist has left open' **(Mock 2018).** Whether the experience is didactic or auto-didactic, the implication here is that the audience does not necessarily meet the work in a state of readiness, but instead a certain amount of preparation is required. What is less clear is

whether or not these processes of training, which can be positioned as a surrender of sorts, are actually empowering or democratising. They may well be instructive, they may result in a richer experience, but there is not any assurance that this is somehow an equal exchange.

Perhaps in the context of practice presented as part of a doctoral submission, the idea of equal exchange is less important, given that it is expected that the doctoral candidate will be 'expert' by the point of submission. Nevertheless, the co-creation of meaning is central to the exchange for without it questions as to the knowledge generative capacity of what is being shown are raised. While the concept of co-created professional practice (and yes, we are perfectly aware of the problems of invoking this sort of distinction, and no, we don't consider 'professional' to stand in for 'better than') raises a raft of ideological questions, the co-creation of knowledge generated through doctoral practice is vital.

In professional contexts, co-creation may well sound like an opportunity for equality, but there is not a concomitant sharing of prestige or profit, or indeed any sharing of the burden of loss - fiscal or reputational - that might emerge. The rhetoric of the co-creator, while appearing to empower the audience, does so only within the limited scope of what is allowed. In contrast, in the context of practice presented as part of a doctoral project, the intersubjective exchange is a necessary condition of the practice if it wants to lay claim to the status of researc h. In both instances though, what remains in question is whether the spectator is transformed through this moment of emancipation, or whether the specific exchanges are contingent, tied to the context in which they are experienced. If this is the case, and the emancipatory exchange is not portable to another experience, then claims for the democratisation of performance practice are open to critique, as too are the claims for knowledge creation of doctoral practice. Perhaps then, the true site of consideration should be the body that experiences the emancipation, with the potential for change at a humoral level allowing for a somatic shift that impacts the intersubjective experience in all subsequent exchanges.

Bootstrapping:

Sometimes, as artistic researchers, we don't have the equipment available to answer the hard questions yet. The concept of 'bootstrapping' takes exiting skills/ thoughts/ideas and cobbles together a response for a future thing.

Use what you have to hand and imagine some answers (then go barefoot for a while).

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Whalley and Miller, September 2018

audience, **knowledge/knowing**, **subjectivity**

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' ESSAY ' SCORE

ETHICS AND (INSTITUTIONAL) CRITIQUE

SOMATICS, EMBODIMENT AND SUBJECTIVITY

Vida L Midgelow

Practice Ethics

Modelling posthuman entanglements and care in artistic doctorates

ABSTRACT

Drawing together insights from somatic approaches to movement, improvisation, care, and posthumanism this writing proposes 'Practice Ethics' that are activated in and by artistic research. Four thematic territories give shape to intersecting and overlapping areas of attention in Practice Ethics, namely: 'Self-care and Attentiveness', 'Other-relatedness and Agency', 'Meshwork and Nesting', 'Repairs and Eco-ethics'. Through a series of exercises/scores the writing seeks to enable the 'modelling' of ethical practices, foregrounding concerns and dilemmas that may arise in embodied research. These 'modellings' offer space for undertaking 'thinking doings' and might be thought of as training grounds, or as reflective practicums (after Schon), through which it is hoped ethical attentions may be honed as a posthuman matter of care and as a practical, entangled, ongoing activity.

The thinking and practices in what follows draw together insights from somatic approaches to movement, improvisation, care, and posthumanism to propose 'Practice Ethics' that are activated in and by artistic research. Following some introductory remarks about ethics within research more generally, attention is turned to four thematic territories which give shape to intersecting and overlapping areas of attention in Practice Ethics, namely: 'Self-care and Attentiveness', 'Other-relatedness and Agency', 'Meshwork and Nesting', 'Repairs and Eco-ethics'. Within these four themes, I set out a series of exercises/scores that seek to enable the 'modelling' of ethical practices. These each foreground concerns and dilemmas that may arise in embodied research. These 'modellings' offer space for undertaking 'thinking doings' and might be thought of as training grounds, or as reflective practicums (after Schon), through which it is hoped ethical attentions may be honed as a posthuman matter of care and as a practical, entangled, ongoing activity.

This work is informed by writers such as Joan Tronto, Eve Kittay, Maria Puiga de la Bellecasa, and Tim Ingold, alongside movement practitioners such as Eva Karcazg, Joan Skinner, Liz Lerman, and Goat Island. Selected exercises have been inspired by, and sometimes directly borrowed from, these movement-based artists, and these are acknowledged, as appropriate, as they arise. I hope the (re)situating of these borrowings into the frame of ethics enables a richness and multiplicity of perspectives via defamiliarising the otherwise (perhaps) familiar through an ethical lens.

Ethics and Research

In the Artistic Research Doctorate we might think of ethics in (at least) three ways:

Procedural Ethics,
Ethics in relation to Aesthetics,
And, as I propose here, Practice Ethics.

It is the latter of these that I am particularly interested in, as Practice Ethics seeks to attend to the real doings and needs of researchers engaged in artistic doctorates. As such, I am not going to dwell on ethics as a feature of aesthetics and the inherent concerns about whether art should be ethical or moral in its representations. Nor does what follows extensively address procedural ethics - all those codes of conduct, systems, and rules to which all researchers must attend. These ethical codes of conduct have their beginnings in the Nuremburg Code (1947) and the subsequent Helsinki Declaration (1964). They seek to ensure that all research is undertaken responsibly, respecting the rights of participants, and does no harm. These core principles are clearly articulated in the European Commission's 'Twelve Golden Rules' for the ethical researcher, who, when following best research practice:

1. Respects the integrity and dignity of persons (that this intrinsic worth protects them from being used for greater perceived benefits)
2. Follows the 'Do no harm' principle. Any risks must be clearly communicated to subjects involved
3. Recognises the rights of individuals to privacy, personal data protection, and freedom of movement
4. Honours the requirement of informed consent and continuous dialogue with research subjects
5. Treats animals with respect and works under humane conditions before, during, and after the research
6. Designs animal research in accordance with the 3 Rs: Replacement, Reduction, Refinement
7. Respects the principle of proportionality: not imposing more than is necessary on your subjects or going beyond stated objectives (mission creep)
8. Treats societal concerns seriously - a researcher's first obligation is to listen to the public and engage with them in constructive dialogue, transparently, honestly, and with integrity
9. Tries to prevent being openly available for misuse or malignant dual use by terrorists or military organisations
10. Recognises the wholeness of an individual and that any modification (genetic or technological) does not interfere with this principle
11. Respects biodiversity and does not impose irreversible change that threatens the environment or ecological balance
12. Builds on the understanding that any benefits are for the good of society, and any widely shared expressions of concern about threats from your research must be considered (with the acceptance that perhaps certain research practices may have been abandoned (European.Commission 2013, 24)

These 'Golden Rules' are inherently at work within typical university ethical approval procedures. When these rules and attendant processes are undertaken with an open spirit (rather than being viewed as hurdles to be overcome or, worse, avoided) they support the development of research methods that entail the respect and consideration of all participants (indeed all life). Yet, whilst university procedures seek to protect research 'subjects' and generate well-meaning materials - such as information sheets and consent forms - these systems can, if we are not careful, tend toward a reductive approach to ethics - more focused toward protecting the university than enabling ethically informed research. Indeed, this reductive and protectionist approach is perhaps more common than we might like to admit. The bureaucracy can give rise to artistic researchers perceiving ethical committees as a 'silent regulator of conduct' (Bolt.and.Vincs..2015, 1307) that render, at times, the carefully formed relationships and co-generated (often implicit and generous) consent - into form filling and gatekeeping exercises, or even worse, generating disjunctures and mistrust that can adversely affect relationships with participants, collaborators, institutions, venues, promoters, and audiences.

As Hugo Letiche writes in an essay reflecting on ethics and presence:

> Research ethics and methodology have focused on data collaboration, assent for publication and control over interpretation, but they have not attended sufficiently to the quality of the researcher's relationship to other. Does the researcher allow the researched 'to mark me' **(Das 1996,** 1998) - that is, for the otherness, singularity, vitality and vulnerability of the other to have an impact. Too often, research reduces the other to

> the familiar or the same - that is, to the categories, prejudices and assumptions of the researcher. The singularity of place, circumstance, experience and other is flattened out and rationalised away. **(Letiche 2012**, 179)

To avoid such flattening out and rationalising away of the singularity of place, circumstance, and experience, we need to deepen our ethical awareness beyond procedural processes. To do so, I present ways in which we might reconsider ethics in accord with the embodied and emergent nature of artistic research practices.

Toward Practice Ethics for Artistic Research

To understand the context of Practice Ethics in, of, and for artistic research, it is useful - just for a moment - to acknowledge the ways in which artistic research has challenged traditional notions of what kind of knowledge counts. Promoting an approach that values 'the emergence of insight instead of presenting conclusive knowledge' **(- P.:.?Q! .,** 27), artistic research has placed to the fore the otherwise commonly disregarded and overlooked values of inside(r) knowledges, establishing embodied and creative approaches to research. Further, it is significant to note that artistic research, as a performative and material approach, often reaches beyond conventional academic borders (see Estelle **Barrett and Bolt 2010;** John **Freeman 2010:** Henk **- 42.rj:'f.?..QJ?;** Brad **Haseman 2006;** Vida **MWgelow 2019:** Jane **Bacon and Midgelow 2010).** It 'acts', it 'performs', with others and in the world, seeking to make a difference to particular publics, evoking new experiences and challenging established world views. And so too, as a performative act, we need to bring ethics to the fore in the ways we work, addressing:

By whom, where, and in what ways is artistic research generated?
Which bodies are at work, and how is this work valued?
What is research practice 'doing' - with and/or to whom?
What does it require (in material, intellectual, emotional, and physical terms)?
Who stands to benefit?

These ethical questions of artistic research beg that we consider more deeply how research is conducted, such that in reaping benefits as doctoral researchers, we don't also create losers, or that in following our research agendas, we forget to attend with care and with love to the worlds we share.

I propose that we might begin to consider a frame for Practice Ethics in, of, and for artistic research through two intersecting discourses - care ethics and posthumanism. Turning to the first of these discourses, I am drawn the work of care ethicists such as Eva Kittay and Joan Tronto. Care ethics offers thinking about embodied and behavioural attitudes that inform the ways in which we relate to ourselves and others. Commonly found in health care contexts, often taking up feminist and maternal discourses, care ethics pays particular attention to the physical, interrelational, often asymmetric, positions of carer and cared for. It takes as its point of departure, 'the observation that human existence is characterised by all kinds of (in)formal care which are as undervalued as important for the well-being of human beings'. It reveals how 'caring and being cared for' is an 'activity that is vital for any kind of living together' (**ethicsofcare.org/care-ethics**).

Given that artistic research demands numerous, varied, experiential, and often challenging encounters, where different parties can meet each other reciprocally (and not always symmetrically), care ethics gives us a way to better understand the content and nuance of such encounters. These encounters are often created along the way: 'in the searches, while searching, when recounting, when listening, when clashing, when facing each other eye-to-eye, flesh-in-flesh' **(Hannula** et al. 2005, 52). As such, artistic research means embracing the flesh and

attending to the bodies, gestures, postures, and circumstances of those we work with. And perhaps through care ethics, we can attend to how responsiveness to the person may allow us to confront the 'me-me-me' of dominant culture (Letiche 2012, 178).

With the aim of promoting practices in which the value and agency of each individual is placed to the fore, Tronto (2005) has identified four elements or goals of care. These are: (1) attentiveness, a proclivity to become aware of need; (2) responsibility, a willingness to respond and take care of need; (3) competence, the skill of providing good and successful care; and (4) responsiveness, consideration of the position of others as they see it and recognition of the potential for abuse in care. For Tronto, recognition of these elements contributes to self-realisation in care workers. Similarly for researchers, they promote an ability to recognise the ethical dimensions of research and their ability to attend and respond appropriately to ethical dilemmas.

Further, Tronto and Fisher have proposed that care as 'a species of activity that includes everything we do to maintain, contain, and repair our "world" so that we can live in it as well as possible. That world includes our bodies, ourselves, and our environment' **(Tronto 1993,** 103). Practising Ethics in artistic research might then inform how artistic researchers act in ways which are open and sensitive to enfleshed, lived, infrastructural, and environmental matters of care - for 'care is too important to give up to the reductions of hegemonic ethics' **(Puig de.la.Bellacasa.2017,** 19).

This means embracing and being responsive to the situated body of self and other (of the researcher and the co-researcher or the researched), and it entails radical relational and contextual thinking to address the political-ethical issues that arise and are inherent parts of many creative research processes. It foregrounds a focus on (marginalised) people, relationships, materialities, and precariousness, challenging ownership/authorship and promoting agency such that we work in ways that are not only cognisant of, but also actively address, care and caring in understanding our artistic research activity in terms of society, power, and injustice.

Care Ethics is then a global ethics and a politic, for ethics and care are not limited to the domestic, maternal, and intimate - it also concerns institutional, legal, social, and ecological structures and how such structures might promote caring relationships. As care ethicist Eva Feder Kittay (1993) states, 'We should not be able to speak of such a thing as "too much care" any more than we can speak of "too much justice"'. Further, she encourages care ethicists

> to bring their considerations to bear on questions of disability, sexual minorities, questions of immigration and globalisation. Encourage economists to come together with care ethicists to understand the economic structures that keep the work of caring as the responsibility of the disempowered. Encourage politicians to talk about issues of care. Engage in projects that help us to see what the best caring practices are for groups that find current practices unsatisfactory or oppressive. **(Kittay.1993)**

And now... Try rereading the above quote replacing the words 'care ethicists'/'care' with artistic researcher/art/research practice.

We might also wish, as Marfa Puig de la Bellacasa does in *Matters of Care: Speculative Ethics in More Than Human Worlds*, to challenge 'the view that caring is only human' and present the significance of care as a political obligation and a means of 'thinking in the more than human worlds of technoscience and naturecultures' (2017, 12), and to expand agency beyond the human to ask how our understandings of care must shift if we broaden the world. Perhaps in broadening the world, we can gently expand and decentre the notions of *'we* do' and *'our* world' that asserts human agency (as per Tronto's definition of care cited above), moving toward an encompassing, more-than-human, understanding.

Why Posthumanism?

The posthuman, or the more-than-human, offers a radical decentering of the traditional sovereign, coherent, and autonomous human. Thus, a posthuman care directs attention to how we are materially connected to the rest of the world, in affinity with its other subjects. Whilst posthumanism includes several threads of discourses, it can be seen to draw upon and interface with the anti-foundational concerns of poststructuralism and feminism and their insights into the unfixing of identities, mobility of meaning, and the contestation of knowledge to bring forward the significance of more-than-human worlds, materials, and things. As such, the posthuman enables us to note and tussle with the entanglements of self and other within worldly nature. The ethical task at hand here is to cultivate the ability to discern the vibrancy and acknowledge the value of all things and to become perceptually open to it.

Entering this ethical terrain requires a certain unsettling - resisting tendencies to smooth out or smooth over asperities, normalisation, and forms of colonisation, acknowledging instead the non-binary, more-than-human, material, and embodied realities and interdependencies of the world. Encountering material and embodied realities through ethics can problematise and challenge naturalised social hierarchies and oppressions, and a differentiated attentiveness to socio-spatial power forces that govern majority ethics may come forward.

For example, by rethinking artistic researchers as intra-agents (rather than as a humanist model of a singular agent) we might be able to address the ways in which through embodied practice we can make space for the 'emerging artwork being entangled in a co-constitutive relationship where the artist is as much an agent as s/he is a recipient for the input or feedback that the emerging artwork or performance offers in the process of its creation' **(Landgraf 2018,** 214). In a discussion of posthumanism and improvised practices, Landgraf writes further:

> Agency here is determined as much by the sensibilities, experience, choices, and surrounding plans (or lack thereof) of the person as by the material, spatial, and temporal constraints s/he faces as it is defined by the work of art's own volition, how it 'comes together'. This is not to downplay the significance of the artist, his experience, knowledge, skills, etc., but to note the reciprocity of a process that is distorted if centered around the notion of a detached, autonomous, and controlling human agent. (Landgraf 2018, 216)

When conceived in this way, the artist finds themselves not in the position of an outside observer and autonomous agent who would fully oversee and control their doings, but as one (important) part of an evolving meshwork - escaping 'the anthropocentrism of traditional or psychological notions of agency' (Landgraf 2018, 217).

Perhaps through such insights to our practices, we can also find a way to be emboldened by, and to embrace, the material, collaborative, entangled, and emergent unknowns that artistic research encompasses (rather than feeling these aspects of artistic research as lack or something to overcome), for ethics and artistic research are complex and enmeshed. Neither can be (or should be) too neatly resolvable, especially if we take seriously the work of attending to and repairing previously neglected grounds.

Some ethical questions:

How do artists address ethical issues in their work?
How do artistic researchers form and shape encounters ethically?
What are the ethical implications that arise when working with bodies - which bodies, animal bodies, sensual bodies, sexual bodies, raced bodies, bodies in pain?How can you / are you present for the other?
How can/do you acknowledge the other as other - their seeing, feeling, hearing intact?
What does it mean for an artistic researcher to work responsibly and address questions of fairness?

What kinds of care does the researcher bring to the research?

What kinds of ethical decisions are made during the artistic process?

Are ethics emphasised in art education today?

How do ethics factor into institutional practice?

How do we ethically engage with materials and environment in artistic research?

Must art be ethical?

...What are the ethical questions emerging from the context of your own research?

Modelling Practice Ethics of/for Movement Research

This is an invitation to consider ethics at the centre of practice.
In what follows, you will be invited to move in and out of scores and exercises,
...catalysing and expanding ideas.
These are ways through which you might begin to practice ethical relations,
...generating, perhaps, new connectivities and agencies...
...new questions, methods, or outcomes.

In developing Practice Ethics, I have drawn on learning encountered in some of the somatic, improvisational, inter-subjective, posthuman engagements that my own artistic research entails in order to recognise the centrality of the lived bodily encounter. The intersections of these 'learnings' and ethics were crystallised for me in an exchange with Norah Zungia-Shaw and the Humane Technologies Project (Ohio State University, USA). In our jointly improvised 'movement storming' sessions **(Zungia-Shaw 2019),** notions of agency, supporting, cradling, nesting, and mending emerged - as hands formed in cupping shapes, papers around the room were gathered together to form shifting territories, and we supported, rocked, and eased each other into movement. Subsequently, Norah and I developed a workshop for the ADiE project in which we shared some of the materials that you will find here.

Seeking to make space for the unpacking of what is actually 'done' in embodied research, there is an emphasis on learning through experiencing. Unhinging assumptions, ethical ideas are explored and given form and life through exercises and scores. These scores are seen as ways to 'model' experiences that reveal ethical complexities - offering strategies through which we might activate an embodied engagement with ethics, care, and the posthuman in research - without pinning things down or assuming a moral rigidity in ethical questioning. They are embodied, intellectual, and aesthetic exercises that ask you to reflect, to listen, to move, to write, and to draw. They offer what we might call training grounds, or research 'practicums' (after **Schon 1987)** - self-learning spaces to enhance reflection in and through action, bringing about modification and ongoing change (without end). It is hoped that the activities might offer insights such that, when immersed in artistic research and perhaps facing ethical dilemmas, you have skills and experiences to draw upon. For we cannot be too ethically aware; we cannot speak of 'too much care' (to reiterate Kittay 1993, cited above).

As 'modelling' activities, the exercises/scores 'act' in different ways. Sometimes they seek to evoke an embodied sense, sometimes they enable a visualisation or act as a metaphor, sometimes they give space to step aside and reflect - to 'see' differently - working from the principle that care is attention in action. As such, it is also significant that each moment is a 'practising'; they attend to ways of thinking and doing that can be improved upon by being repeatedly brought to the centre of attention - by being practised (in the same way the muscle elongates through daily stretching, or the brain becomes more plastic through the taking on of

new skills like that oflearning a different language). The exercises/scores are an invitation to develop ongoing and iterative processes that, through the very practising, may enable ethical ways of being to become more present, enabling us to become (perhaps) more attuned and more able to manifest an ethical sensibility.

The four intersecting themes of 'Self-Care and Attentiveness', 'Other-Relatedness and Agency', 'Meshwork and Nesting', and 'Repairs and Eco-Ethics' start from the body of the researcher - from self-care and inner attentiveness - and open slowly toward our continuity with others and the world through the eco-ethics of repair. These themes work from the view that how and why bodies move is deeply entangled with how bodies live - and how bodies live in an entangled and beyond human world **(M.Q ..?..QJ ,** 202). As such, bodies and their care are not (only) subjective, inward looking foci, but rather inner attentiveness is understood to enable bodymindworld porosity, in which we sense our mingling with others and with world. As Erin Manning notes, the body as a mode of articulation is the medium of negotiation and receptor for the '... politico-linguistic-affectual gesture that reminds me that my body is not one' **(Manning 2007,**10). As such, the differences between bodies, their capacities, and the ways they live in the world come forward, and in turn, as Morris points out, 'gesture towards disparate worlds that are inhabited and lived by such bodies' (2015, 205). These differences, and the agency each of us holds within in a materially interconnected universe, may (perhaps) become apparent as you work through the four themes.

As noted at the outset, some of the exercises/scores have been borrowed. They include, for example, the somatically informed work of Karczag, Skinner, and more broadly improvisatory practices. They are repurposed here. By placing them in this particular context, the ethical competencies and/or dimensions they embody become explicit. Through this repurposing, there is also an inherent linking to the value of recycling, of reducing excess labour, and most importantly, to the raising of an awareness of the ways in which ethical insights and dilemmas are to be found everywhere. Thereby, in approaching these scores/exercises, you are invited to do so with their new purpose - that of 'modelling ethics' - to the fore (whilst noting that many things may arise in the doing). Perhaps by reconsidering that which might be familiar in this new light, you can begin to foreground the doing/thinking of ethics in your own practice.

Various quotes are also inserted throughout. These seek to assist by expanding your thinking, offering a deepening, a challenge, or an example that might, in some untold ways, resonate with the activities and reflections undertaken. These quotes are drawn from a somewhat eclectic, set of sources - from dance makers/scholars, posthuman philosophers, care ethicists, and anthropologists - in the hope that there will be something here that finds a meeting point with your practical experiences, without assuming any predetermined relevance or fixity of meaning.

Whilst 'modelling ethics' through the scores/exercises, you might
reflect on the materials and generate your own questions.
There is, too, an invitation to 'step aside' at any point and practice one of the
self-reflexive 'recurring tasks'...

Theme 1: 'Practising Self-Care and Attentiveness'

Here the researcher's attention is turned toward self-care (looking after yourself) and to addressing your readiness to acknowledge the ethical dimension of research practice. It attends to your ability to actually recognise when and how ethical dimensions are at work and to developing abilities to think in action through ethical issues as they arise.

Embodiment is a core and recurring feature of this work, for our bodies are our primary site of knowing, and in returning to the body again and again, there is an acknowledgement of our bodies as our first affordance with the world (patz 2017, 265). Drawing on embodied approaches as evident in somatic movement practices, the materials emphasise embodied inner listening and attentiveness. Through such attentiveness, it is proposed that we can learn to be aware of oneself, fully present and embodied, and that this sets the scene and attitude needed in order to be present for an other. As such, there is a movement towards ways we can acknowledge the 'seeing, feeling, hearing of the other as other' (Letiche 2012, 179) in embodied processes and artistic research.

We might call this a somatic or phenomenological openness, or we might call it empathy. What is significant is that what is being practised here is an ethical readiness in which we feel the porosity between inner and outer worlds, between self and other, between human and the more-than-human.

Score: Practising Witnessing

Becoming aware of your inner witness.
You might rest, you might gesture, you might extend this into moving from listening... whilst doing so, seek to become aware of your felt sense (after **Gendlin 1978**).
...Note the sensate, emotional, critical, and physical in and as you're moving.
In this noting, try not to judge, try to leave behind your inner critic and just be with the noticing as it shifts, moves, or returns...

As per Authentic Movement -
the witness can be seen as an aspect of ourselves. By witnessing (self and others),
we can follow and describe,
giving sense perhaps to internal experiences,
noting and tracking that which emerges in action.

Score: Singularity and Connectedness

Moving with the principle that every part of your body can be respected in its singularity, and that each part is both autonomous and- at the same time - interconnected (after Joan Skinner).

> 'Movement seems to be more skeletal than muscular. The muscles appear to be lengthened and wrapped around the bones rather than contacted or gripped... There is a suspended relationship to gravity which can be likened to the suspension of a dust particle in a shaft of sunlight'
> (in **Skinner et al. 1979**, 11).

What might be the ethics of autonomy and connectedness?
How might we use suspension as a tool in supporting ethical reflection?

Score: Your Air Is My Air

Coming into group breathing cycle (after Eva Karzcag).
Sitting with one or more people, quietly allow your breath cycles to join into a shared pattern.
...your air is my air, we silently connect.

Theme 2: 'Practising Other-Relatedness and Agency'

Here we look towards our relatedness to others - our other-relatedness. In doing so, there is an ethical attitude embedded in the scores/exercises that seeks to encourage the self and other as intra-dependent. Operating not as isolated subjectivities trapped within our bodies, but recognising that we share and are interconnected with

each other and the world such that the somatic modes of attention implicitly at work here mean not just attention to and with one's own body, but includes attention to the bodies of others (Csordas 1990 and Csordas 1993).

A first step in this process might be empathy and the employment of an ethical agency to reposition ones own body, such that the researcher is able to move 'off centre', in-relation and in-collaboration. Moving towards a decentred conceptualisation - incorporating the non-human and human - agency emerges from the intra-action of actants. Such intra-actions are embodied and collective, but often unevenly distributed. As such, we need to account for the ways in which we are discursively constituted and embedded within systematic inequalities. So whilst working towards reciprocity in research, we also need to acknowledge that relationships of reciprocity are not necessarily equal.

This means rethinking agency, rethinking bodies and materialities, as in-relation - perhaps developing 'co-inquiry' models where possible. Yet how such models - that seek to bring balance of benefits - have efficacy and are measured in relation to appropriateness and fairness is subjective, contextual, and requires constant negotiation. There is, then, an effort here to reflect on creating spaces and shared attentions, to co-create possibilities; for ethics is always relational, in the gaps and cracks between people and between things.

Score: (De)Centring (solo)

Work with the intersection between shifting core and distal patterns
...and then try radial and cross-alignments (after Irmgard Bartenieff).

Sense the differences and connectivities.
What happens if you shift the core to another place?
How might you experience the distal as centre?

Exercise: Acknowledging

Take up a pen and write a letter to your practice (as if it were your lover) that acknowledges and situates your 'position' - your privilege or dis/enfranchisements.
You might begin with the greeting, 'Dear Practice...'
(see Midgelow 2013).

Score: Awareness of Self/Other

Standing shoulder to shoulder with a partner, take a walk together in silence. Notice what you notice. You might also try it with one partner blindfolded or otherwise sensorially limited. Notice what you notice...

...Attend to (micro-)bodily change and exchange, as each body changes in relation to the body of another, to being in relation...

Exercise: Practising 'Touch'

Working solo...noting...the touch of the floor, the touch of light, surface area of the skin, noting the quality, texture, temperature.

Working with a partner...touching back to back...resting...co-supporting...
the touch
...noting its comforts and discomforts

> 'Touch connects bodies, human bodies, bodies of thought, intermittently. As a political gesture, touch is an utterance geared toward an other to whom I have decided to expose myself, skin to skin. Touch is an ethical discourse because I cannot touch you without being responsive.

> For touch must always indicate its source, and its source can never be identified by an individual: touch is singular-plural'.
> (Manning 2007, 9)

Exercise: Counter-Balancing

Working with a partner, establish a counter-balance.

Noticing the effort, the shifts, and adjustments.

You might move together between points of counter-balance, noting the changes in activity/passivity and the processes of cooperation at work.

> 'In the course of the counter-balance, bodies have to find new means of activity (micro-adjustments) to manage shifting relationships. A particularly challenging version of the counter-balance occurs when the centre of gravity (formed between two bodies) shifts. A body that creatively and actively manages the shift could be said to increase its agency. If the action fails (as it often does), then the counter-balance is lost. The body here does not increase its capacity but merely reacts to a change of circumstance. We might think of the body created within the counter-balance as a single entity composed of two constituent bodies. Thought as a unified body, the question of empowerment devolves upon whether or not this bodycomplex exerts an increasing agency within the course of the movement'.
> **(Rothfield 2015b)**

Exercise: Listening and Practising Adaptability

walking with soft feet and easing into sudden stops and changes of direction

walking with soft feet - move towards a partner who has their eyes closed and is working to sense your presence (after Joan Skinner)

Score: Modelling Power

Sit/stand/lay improvisation

walk and take a still point

one person moves (turn taking)

one or more people move (overlapping)

all move together (playing with taking centred vs. distributed space)

Score: Shared Agency - Distributed Leadership

Flocking improvisation - forming a cluster group (often a diamond), the participants mirror or shadow each other's movement. Each person 'follows' the movements of a 'leader' and 'leadership' passes (perhaps becoming shared or multiple) throughout the group.

Recurring Task: Step Aside

At any time, pause - step aside from being busy doing - notice what you notice and notice your noticing...attend to your felt sense...attend to the relationships in the room... take time to describe the 'howness' of you and your relationships to the (non)human in this moment...(perhaps) speaking the unsaid. Record these as verbal reflections...

Theme 3: 'Practising Meshwork and Nesting'

Here we look further at interconnectedness and the creation of ethical spaces - nests, if you will. Using the notion of nests evokes places of comfort, places of safety, places made with care, effort, and attention. You may also note, however, that nests are often perched in precarious sites, easy to dislodge, and that they are formed from fragile materials, tangled together forming loose, transitional structures. Nesting then acts as a metaphor; it speaks of building, of bringing things together, of places, spaces and structures, of cultures and systems, of love, of the maternal, and of temporality.

Alongside nests, the notion of 'meshwork' is borrowed from anthropologist Tim Ingold, who borrowed it from Lefebvre. This gives us another way of thinking about connectivity - by focusing on the pathway, the trajectories, or the threads of a web, as textures, or as a flow of materials. He writes, 'They are rather lines along which things continually come into being. Thus when I speak of the entanglement of things I mean this literally and precisely: not a network of connections but a meshwork of interwoven lines of growth and movement' (Ingold 2010, 3). As lines of growth, meshworks offer structures in which boundaries between body and world are no longer selt'..contained; rather, these are leaky, fluid, flowing, material interrelations that mingle in the conduct of operations.

In terms of ethics, these two concepts - meshwork and nesting -perhaps enable ethical thinking and practising to be understood not from the position as outside and inside, safe and risky, structured and open, but as fluidly co-created, (un)ravelling and trailing (and trialling). A situated practice which is entangled, often fragile, but when enabled, a practice that we might say affords conditions of possibility.

What might it mean to be no longer self-contained? To no longer be in (sole) control? To be in the flow of materials? To be nesting? To be making manifest conditions of possibility? For, as Ingold suggests, knowledge emerges through 'a tangle of interrelated trails, continually ravelling here and unraveling there, that beings grow or "issue forth" along lines of their relationships' **(Ingold 2000,** 149-50).

Score: Making Visible the Invisible

An improvisation for two people. One moves and the other works to reveal the less-visible (in whatever way you like - words, actions, intersections). Attend to the otherwise taken for granted, the invisible, the small gestures, and attitudes.

You might ask yourself - who is this 'revealing' for? What is its purpose?
And perhaps, through practice, you might refine the focus of the 'making-visible' and direct your attention to support an agreed purpose.

Exercise: Locating the Co/Intra-Agents in Your Research

List all the 'participants'/'agents' (human and nonhuman) in your research
Position each (name) spatially in a relation-scape of intra-agencies to reflect at a particular moment of your research
Then, draw the changing relationships through time

> 'As the life of inhabitants overflows into gardens and streets, fields and forests, so the world pours into the building, giving rise to characteristic echoes of reverberation and patterns of light and shade. It is in these flows and counter-flows, winding through or amidst without beginning or end, and not as connected entities bounded either from within or without, that things are instantiated in the world'.
> **(Ingold 2011,** 85)

Exercise: Community

Describe the community in which you create work. Describe its characteristics and activities. What is it in this community that creates support?

Describe an imagined community that supports creative practice. Describe its characteristics and activities in detail.

Record (or write) a dialogue between you and an individual in this imagined community.

Something is transpiring in the imagined community that is unexpected.

Describe the steps you might take to actualise the imagined community from the community you have now (adapted lightly from Goat Island 2000).

Score: Meshwork - A Score for Movement (solo/pairs)

Tracing untrodden routes and unknown pathways

Raveling and unraveling

Knotting

Exercise: Audience and Contracts

Draw, chart, or map your implicit performance 'contract' with your participant/audience/reader.

What responsibilities do you both implicitly bring to this 'contract'?

> New Zealand based dance/scholar Carol Brown asks:
> 'Where does the sun rise?' 'How not to be imperial?'
> 'How does the displacement of one place with another affect our corporeal identity and orientation with space?'
> 'How might a choreography at the quick edge of the land catalyse a reconfigured relationship between soma and city, nature and culture, opening spaces for an altered sense of place and a state of attention to the continuous process of change?'
> **(Brown 2015)**

Exercise: Encountering Grounds

Co/write the histories of (the) (scorched) earth...the histories of the place(s) you find yourself...the histories of the physical/geographical, the human and/in the nonhuman.

> Recurring Task: Step Aside
> At any time pause - step aside from being busy doing - and notice what you notice... What are the ethical tensions or dilemmas at work right now? What are the ethical dilemmas you are facing in your research practice? Record these reflections.

Theme 4: 'Practising Repairs and Eco-Ethics'

Reaching further into the ethics of the more-than-human and of the environmental, attentive caring intertwines self-care with care for social and ecological communities. Noting scars of trauma in bodies and in land, places of pain and disjuncture - the scores and exercises that follow seek to afford dialogue with forgotten and alternative histories, assert material flows, and promote acts of repair. Modelling ways through which we might reconsider the more-than-human and environmental as ethically embedded in all research, wherein the threshold of inside and outside are in fluid states of becoming, the scores assist us in considering how it is possible to navigating living, dancing, and researching in ecological, connected ways.

Exercise: Absences and Failures

Write the story of a moment / an incident / a conflict in your research - then write only the things that didn't happen...use this as a score...for moving, talking, rewriting... (adapted from Jonathan g ..?..Q.!.Q)

Mark Jeffery and Goat Island respond to the question: How do you Repair?

'In engaging with fragility and repair, we have constructed: tables of cardboard; chairs missing legs and forever unbalanced; crutches of wood and cardboard to hold people up as if trees; stabilizers to connect lightness with growth and stability. In states of repair, tables teeter, topple, collapse. Chairs with one leg can never stay upright. Repairs are made with parcel tape and cardboard. Lightness creates its own weight. As more weight and pressure is applied, rigid temporary states become states of fragility. Objects are always in a state of imbalance, instability. Working with these reconfigured, everyday materials makes us reconsider our responses to the world, to the familiar. Whether in its collapse or in its interaction with itself, with other materials, or with our bodies, the newly transformed material or object helps us to look at possibilities for change, for renewal, for sustainability.' **(Bottoms and Goulish 2007,** 42)

Score: Dance with the More-Than-Human

Stepping outside into a place inhabited by plant life...trees, grasses, flora, and fauna...move to study, move to echo...move alongside, move with...the companion species that surround you

You might seek resonance with the wide range of qualities, intensities, and dynamics, including near total stillness

You might sense the vast temporal differences between species, between the human and the other-than-human

...Moving toward a re-wilding of the body...newly inhabit and be in relation with plant and animal life

Describing the movement practice of Karl Cronin, Morris writes:
'To move as if one is another is to open one's body to the possibility of other bodies, other views of the world, indeed, other worlds that are lived and experienced by others, but to do so is not, must not be, to presume to fully know such others. Rather, such movements are becomings that never fully become, efforts towards the living experiences of other species, efforts towards morphologies that contour worlds different from the one that Cronin inhabits. His actions can only ever approximate the bodies and behaviours of his non-human companions, and such approximations can only ever hint at partial knowledge of the worlds that are made available to them. Yet, however partial or approximate the availability of such other worlds must be, Cronin's body and world cannot remain undisrupted as it gestures towards such non-human Umwelten.' (Morris 2015, 206)

'What might it mean to enact "ways of being in and with the world" that enables the possibility of ethical coexistence?' (Morris 2015, 209)

Score: Thresholds - A Movement Score for Any Number of Participants

Finding and moving at the edges...spaces in-between...at the boundaries...Between land and sea
Between inside and outside
Between performer and audience

...exploring the 'art of thresholding, exploring the richness, complexity and vulnerability of edges and intertidal zones, and their metaphorical implications for our times' **(Little 2018)**

Exercise: The (Natural/Urban/Institutional) Landscape as Co-creator

Moving alone and with others, make manifest (in any ways you would like) the social-historical-politics of place.
Embody shadows and ghostings.

Who can move here?...What right do I/we have to move here?...
What can I/we bring?...What might be carried forward?...\What do we leave behind?...

Liz Lerman discusses her work at Temple Michah:
'Where in the room do you feel safe? Go there. Where in the room do you feel most prayerful? Go there. Where in the room do you feel holy? Or what part of the space do you think is holy? Go there. Where do you think paradise is? Go there.' **(Lerman 2011,** 132-33)

Recurring Task: Step Aside

At any time, pause - step aside from being busy doing - and notice what you notice...Try to note 'the tight spaces' - ask yourself, what are the bounded edges of freedoms and the borders of agency at work in this moment? Record these as verbal reflections.

To Conclude (at least for now)

To bring this towards an ending, I invite you into a moment of meta-reflexivity. You might note that these practice ethics do not resolve or close, but rather open, becoming ongoing and speculative research questions. Puig de la Bellacasa puts it this way: 'The question, then, is not "how can we care more?" but instead to ask what happens to our work when we pay attention to moments where the question "how to care?" is insistent but not easily answerable' (Puig de la Bellacasa 2017, 7).

With the desire to pay attention to how we care in a more-than-human world, you might then take a moment to let the nutrients of the practice sink in and then speculate upon:

What (new) research questions arise?
What have you gleaned?

What might you harvest, store, or make ready (for another season, time, place, or encounter)?
How have these processes supported ethical thinking/doing?
How has/might your work change(d)?

And remember to rest, for ethical encounters start with self-awareness and self-care.

Be ready - be open and porous to the encounters that will almost certainly follow.

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agency, attentiveness, collaboration, ethics, process, reflexivity

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' THOUGHT PIECE

ETHICS AND (INSTITUTIONAL) CRITIQUE

SOMATICS, EMBODIMENT AND SUBJECTIVITY

Kate Marsh

This much I know

Identity and Experience in Auto-Ethnographic Dance Research

ABSTRACT
What does it mean when a researcher locates themselves as indigenous to a particular community or collective of people? This chapter outines the auto-ethnographic research of a disabled artist-researcher exploring her own position in the contemporary dance sector and the position of others identifying within a community of disabled artists.

When I think about why I embarked upon PhD research (and at the time the question of WHY? came up often) I realise that in a way I had a point to prove, and I felt sure of the value of my claim because I was living it: There really aren't enough disabled leaders in dance. This realisation helped me to clarify the direction of my research, which became the study *Dance, Disability, Leadership and the shifting role of the disabled dance artist* (completed in 2016 at C-DaRE, Coventry University).

During my PhD research, I started experimenting with writing from an auto-ethnographic perspective. I did this in some way to resist the existing canon of established non-disabled academics writing about dance and disability, adding my own voice and lived experience to offer a new perspective to this field of research. Further to this, locating myself as indigenous in a community of disabled artists allowed me to explore my own position and to go some way towards exploring the experiences of peers who might not yet have a platform to express their perspectives. I am consciously borrowing the term indigenous from an existing canon of anthropological research here. In the context of my research this term has a two-fold meaning, firstly, to highlight my feeling of belonging to a perceived community of artists and secondly to openly resist traditional notions of colonial models of anthropological study within which 'non-native' researchers look in from an outsider position. My research specifically seeks to highlight the authentic voices and lived experiences of disabled artists. This is done through presenting findings from long term case study research that took place over a period of two years in various settings, from home to studio.

I greedily sought out anything produced by disabled academics in the arts. Petra Kuppers, Simi Linton, Colette Conroy, Rosemarie Garland-Thomson[1] became constant voices in my research, their words scribbled on post-it notes and swimming around my head as I was interrogating my own questions. Disability Activist Simi Linton describes disabled people as "sharing the vantage point of the atypical" QA t.2...?.9.Q7). The power in the sentiment of a possible collective of disabled dance artists resonated with me strongly and I wanted to further

embed myself into a community that would feed my research and where I could contribute something. As anthropologist Barbara Myerhoff states in the context of her anthropologic study of Jewish communities in California, "They are my people and I am theirs" (1978, 28).

Unexpectedly it was my journey in research that ignited my desire to cement my identity as a disabled dance artist. Prior to this research I hadn't really considered the weight of my experience, my position or my voice. This realisation had a profound impact on my practice as an artist-researcher and choreographer and the direction of my research. Identifying in this way meant that I began to trust and privilege my own voice and in turn, the voices of other disabled artists.

On my PhD journey, I often felt a sense of responsibility. I would joke that at disability focused conferences, I was the only dance person, conversely at dance focused conferences I was the only disabled person. Where was the shared space?

The world of scholarly research can be isolating. In the outside world of dissemination I would often feel like a novelty, invited in to 'tick a box'. In the safety of my research spaces, at home, with allies and peers, my connection to the driving force of my research was getting stronger and stronger. There really are not enough disabled leaders in dance!

In her text *Feminism, Foucault and Embodied Subjectivity*, Professor of Philosophy Margaret A. McLaren (2002) describes a process of consciousness-raising or awareness-raising, primarily employed to explore feminist theory. Consciousness-raising offers an interesting parallel for thinking about the development of dance and disability research. McLaren suggests that it is a process "that involves not only the self-transformation, but also social and political transformation" (McLaren 2002, 155). Borrowing this notion has been useful in my research when engaging in practice and conversation with disabled artists and allies[2]. My own ideas had shifted from being somewhat restricted by notions of 'normative' or mainstream dance where disability is peripheral towards a developing sense that as a disabled artist researcher, I could affect change in the sector on terms that made sense to my body and my experience. With this shift in my perception my subsequent practice in the dance sector[3] seemed to have the 'ripple effect' of broader thought change in the sector. Examples of this change include dissemination of my case study and auto-ethnographic practice-research in 'mainstream' academic environments conferences, symposia (Dance Studies Association, DSA annual conference). This indicates a shift from my previous experience (where conversations focused on dance and disability were somewhat limited) to specific targeted events, such as symposia that seemed to include and invite those already practicing in so-called 'inclusive' environments rather than being imbedded in events with multiple foci. What is important here is that the shifts in perception come from a place of first-hand experience and are therefore of most benefit to the people affected by the change (or lack of change), in this case disabled artists.

Through my research I found a growing need to express the view that to limit disabled artists to practicing, talking and teaching about disability is an outdated model that fails to account for the knowledge accrued by these artists over almost three decades since the rise of the so-called 'inclusive' dance sector in the UK. It is important to allow this knowledge, pertaining to multiple areas of the dance sector, (somatics, pedagogy, choreography) to bring about change and impact on the broader dance sector. Doing so has the potential to address the fragile and often temporary position of disabled artists.

What do disabled artists know, other than about how to 'do' disability?

Embodiment is a well-worn term in contemporary dance. This is evident in both theory and practice, for example, we might hear in dance criticism or research canons how a dancer is 'really embodying her dance', or that a dancer is embodying her body to be fully 'present'.

I wonder how do we not embody our bodies or our movement? Has embodiment in dance shifted in some contexts to mean we are being 'good' at dancing or 'good' at understanding our bodies? It is a somewhat slippery term that resists definition, it might be used to express a 'feeling' gained from seeing or 'doing' dance. The problem with much assumed knowledge surrounding certain codified terms in dance is that they rarely apply to the non-conforming dancer's body. Codified body specific language, (for example, to do a plie or to 'roll down the spine') is an obstacle to access, participation and progression in dance. However, I am also suggesting that when it comes to embodiment, the disabled dancer might actually be advantaged, she knows what it is to feel her body to negotiate and navigate the world. Embodiment is not 'turned on' during practice. It starts from the second she enters the ableist environment we live in. This could be thought about in a number of ways. For the dancer with one hand, the objectifying stare at the train station brings her physicality into sharp focus, for the dancer with chronic pain or fatigue the daily negotiation between pain, energy and effort is never off the agenda.

I would like to make two claims relating to the experience of physical disability and disabled dance artists' unique perspective on embodiment. Firstly, disabled people live in a body that does not conform, one which requires an ongoing negotiation between body and world. We do not dip in and out of embodiment, the disabled body is an embodied body by default. Secondly, and in contrast, I argue that narratives of trauma and care within a dominant medicalised understanding of disability[4] force a perceived separation between the dancer's 'private' body and her public body, therefore leading to a greater feeling of dis-embodiment.

This proposition is flawed of course and the idea of public and private bodies can largely be applied to all bodies, particularly all dancing bodies. I make this case still and I do so on behalf of myself and my disabled artist peers. It is a way of taking us out of the margins and locating us into 'mainstream' discourses in dance. I do this because disabled artists know stuff, stuff that extends beyond the so-called 'dance and disability sector'. We are more than a conference, more than an optional module on a dance qualification. It must be the case that after nearly three decades since the emergence of companies such as Candoco that we have earned a place where we can claim some ownership of the spaces in 'mainstream' dance practice.

So, are we 'better' at embodiment? Of course not. So subjective is the notion of embodiment that it isn't possible to make such a claim. What does seem helpful, however, is the idea that disabled artists can access the term equally. There is no adaptation, or second or third version. The notion of a 'hierarchy' of adaptations is based on my own experience and practice particularly in pedagogic environments where there is often the 'original' phrase of movement or choreographic task and dancers with non-conforming bodies are invited to find an adaptation, meaning that their version is always an interpretation of the 'proper' way.

Understanding that the disabled dancer is well versed in multiple aspects of contemporary dance is a way of taking her out of the margins and locating her within mainstream discourses in dance. In research terms there is great value in exploring this 'other' knowledge. If the disabled dance artist is limited to being understood as 'expert' in disability dance, what does this mean for her longevity in the sector? Contributing to discourses and practices in dance practice and research that include and extend beyond the subject of disability will position the disabled dancer as a future stake holder in contemporary dance. It also has the potential to create a place in shared cultural heritage frameworks, which are at present strongly informed by normative ideals of dance and dancing bodies.

My decision to include an auto-ethnographic chapter within my thesis, examining my own journey in contemporary dance and reflecting on my practice was an explicit attempt to circumnavigate the existing 'gate-keepers' in dance and historical practice and research. The term gate-keepers is of course problematic and as a researcher undertaking case studies and interpreting findings I become a gate-keeper myself, in the same way that any platform such as this resource makes us into gate-keepers of sorts. In acknowledging that gate-keeping, which is somewhat inevitable, it seems to me to be important to recognise this position and furthermore to re-visit my earlier comment on how I chose to identify as a disabled artist. In the context of being a 'disabled' gate-keeper I am explicitly aiming to make myself visible to others. As a practice it strikes me that this is a powerful stance for the researcher, regardless of the specific subject area, to speak with transparency about the potential our lived experiences have to radically shift how we approach research.

Notes

1. Petra Kuppers, Simi Linton, Collette Conroy, Rosemarie Garland-Thomson
2. I use the term allies here to acknowledge that practice and discourse in dance and disability includes a multitude of voices, some of whom do not identify as disabled, but whose contribution is important and significant. For more information see www.metalculture.com/change-maker-blog-allies
3. For the purpose of this writing I am considering the emergence of Candoco (UK) in 1991 to signify one such beginning, however there was also a canon of practice in dance and disability prior to this, for example, AMICI (London). (amicidance.org/about/amici-dance-theatre-company)
4. There is a wealth of writing emerging from disability studies that explores different models of disability, for example: englishagenda.britishcouncil.org/sites/default/files/attachments/models_of_disability.pdf

Reference List and Additional Resources

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communities, dis/ability, embodiment, inclusivity & diversity

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Researching (in/as) Motion

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